

The Great Pretender THE PLATTERS

THE PLATTERS

THE GREAT PRETENDER TWILIGHT TIME SMOKE GETS IN YOUR EYES REMEMBER WHEN THE MAGIC TOUCH **ENCHANTED** ONE IN A MILLION

MY PRAYER ONLY YOU MY DREAM HEAVEN ON EARTH I'M SORRY





GREAT HITS THROUGH THE YEARS

MG 20472

1955 • THE GREAT PRETENDER

(Buck Ram) Southern Music Publishing Co., Inc. (In Behalf of Panther Music Corp.) (Ascap) 2:38

1958 • TWILIGHT TIME

(Buck Ram, Morty Nevins, Al Nevins & Artie Dunn) Porgie Music Corp. (BMI) 2:47

1958 · SMOKE GETS IN YOUR EYES

(Otto Harbach & Jerome Kern) T. B. Harms Co. (Ascap) 2:40

1956 · (YOU'VE GOT) THE MAGIC TOUCH

1959 · ENCHANTED

(Ruck Ram) AMC Inc (Accan) 9-99 (Buck Ram) Choice Music, Inc. (Ascap) 2:50

1957 · ONE IN A MILLION

(Tony Williams & Gene Miles) Argo Music (BMI) 2:51

1956 · MY PRAYER (Jimmy Kennedy & George Boulanger) Skidmore Music Co. (Ascap) 2:45

1955 • ONLY YOU (AND YOU ALONE)

(Buck Ram & Andre Rand) Wildwood Music, Inc. (BMI) 2:33

1959 · REMEMBER WHEN

(Mickey Addy & Buck Ram) Porgie Music Corp. (BMI) 2:49

1957 • MY DREAM

(Buck Ram) A.M.C., Inc. (Ascap) 2:36

1956 · HEAVEN ON EARTH

(Ruck Ram) Southern Music Publ. Co., Inc. (In Rehalf of Panther Music Corn.) (Ascan) 2:33

1957 • I'M SORRY

(Buck Ram, Peter Tinturin & Billy White) Wildwood Music, Inc. (BMI) 2:53

THE

Encore Of Golden Hits LATTER

Other albums by The Platters:

MG 20146 THE PLATTERS

MG 20213 A COLLECTION OF GOLDEN HITS-The Platters Diamonds, Gaylords & Crew Cuts

MG 20216 THE PLATTERS, Vol. II

THE FLYING PLATTERS

SR 60043/MG 20366 AROUND THE WORLD WITH THE FLYING PLATTERS

SR 60160/MG 20481 REFLECTIONS

In the five years since The Platters first were introduced to a Mercury representative in the West Los Angeles home of their manager Buck Ram, they have never been out of the best seller list. Though it took 90 days in 1955 before disc-jockey Bob Salter of Seattle kicked off their first hit "Only You", there has never been a 90 day drought of hits since then.

The yearly itinerary of this group reads like a world atlas. They have appeared in Australia, New Zealand, Singapore, Greece, all of South America, Switzerland, France, Belgium, Mexico, North America, Canada, Tunisa, Algeria, North Africa and Israel. They have worked everything from outposts of the

French Foreign Legion to ancient Roman arenas which were renovated recently. They have been the guests of kings and presidents along with their tutor and manager, Buck Ram.

The hits herein have been released by record companies using labels in 16 different foreign languages. They're Mercury's international ambassadors of musical good-will.

Zola Taylor, Paul Robi, Herb Reed, Tony Williams, and David Lynch are truly working just as hard for international understanding as Acheson, Dulles, Herter incorporated.



This Mercury Custom III Fidelity recording is the result of the most modern recording technique of our time. The mosters for this allows over transferred through on a largest 20th farm propolate, a Felice Filter and Equalities, their limities amplifies, the Foliable Market Finds and Figure 1 to the Company of the Finds and the Fidelity of the Fidel Play your Mercury regular Monaural long-play recordings on a Stereo phonograph? Please do. The sound quality of any Mercury long-play recording is actually enhanced on

Printed in U.S. A.

a Stereo phonograph.

THE ERA OF

TOMMY DORSEY

ON THE SUNNY SIDE OF THE STREET I'LL NEVER SMILE AGAIN SWING LOW SWEET CHARIOT EVERYTIME I FEEL THE SPIRIT BOOGIE WOOGIE HAWAIIAN WAR CHANT

WADE IN THE WATER

SOMEBODY'S KNOCKIN' AT





SUMDO SUMDO RHUORDS



MST 800 Era of Tommy Gorsey





























MST 815 The Heart of Spa









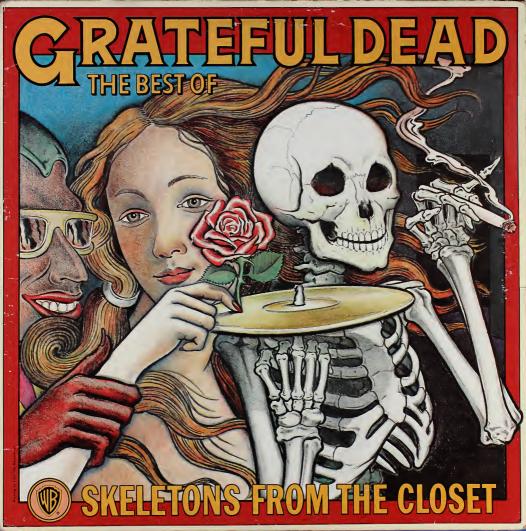








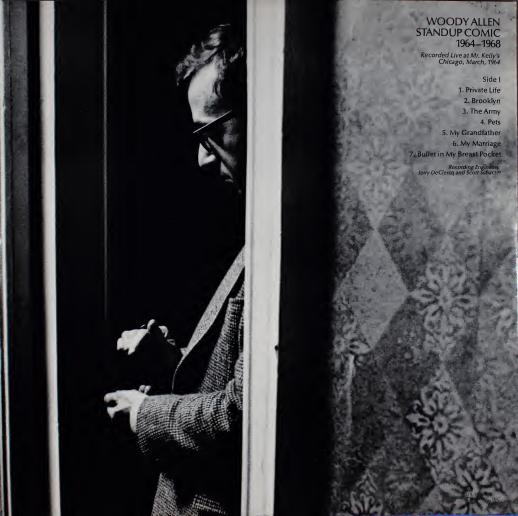
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WOODY ALLEN STANDUP COMIC

1964-1968

Recorded Live at Mr. Kelly's Chicago, March, 1964

Side II

1. N.Y.U.

2. A Love Story

3. The Police

4. Down South 5. Summing Up





WOODY ALLEN STANDUP COMIC 1964–1968 Recorded Live at The Shadows Washington, D.C., April, 1965 Side IV 1. The Moose 2. Kidnapped 3. Unhappy Childhood 4. The Science Fiction Film 5. Eggs Benedict 6. Oral Contraception 7. European Trip 8. The Lost Generation



MTI export MEDIA INFORMATION

37-20 30th STREET, L.I.C., N.Y. 11101 • (718) 786-8473 Fax: (718) 729-3193

The Paris Ford Project: Ref; "2 FAR"

ROAD TOTTE

The Paris Ford Project consist of ; Bassist Paris Ford, Vocallst James "crab" Robinson, Guitarist Abdul Wali Muhammad and Drummer Dwayne Perdue



between them the group has played with a wide range of artist every one from Mazz great Stanley Turrentine to rapper Kurtis Blow. The Paris Ford Project are most of the original members of the very first B.B.&Q. Band (Brooklyn, Bronx, & Queens Band) and the Group "CHANGE".

PARIS FORD - Bass/Vocals

BORN: July 23 New York N.Y. Leo

PARIS FORD began his musical career at the age of 14. It spans from Jazz, Jazz fusion to urban Dance Pop music, He is formerly Bassist for Rick James. He also has Toured and or Recorded with such acts as: Rick James, New Edition, was the leader of Capitol recording artist B.B.&C Band which had the dance hit-"ON THF BEAT". Evelyn "Champagne" King, Stacy Lattisaw, Val Young, Arthur Baker, Village People, Jazz fusion Violinist Michael Urbaniak, Urszula Dudziak, Jean Carn, Lomie Liston Smith and the Comsic Echos, Norman Conners and the Star ship Orchestra etc. just to name a few.

James "crab" Robinson - Vocals "

Born: Sept.7 Springvalley, N.Y. Virgo

Former lead vocalist for the group "CHANGE", Jeff Lorber, and has a solo album entitle "GUILTF" or CBS/Tabu records.

Dwayne Perdue - Drums/vocals

Born; July 25 Bronx, N.Y. Leo

Has toured and or recorded with with: The B.B.&Q Band, Evelyn "Champagne" King, Phyllis Hyman, Jean Carn, Jocelyn Brown, and Herbie Mann etc.

Abdul Wali Muhammad - Guitar/vocals

Born; Dec. 22 Brooklyn, N.Y. Capricorn

Has toured and or recorded with; Stanley Turrentine, B.B.&Q Band, Kurtis Blow Norman Conners, Lonnie Liston Smith, and Bobbi Humphrey etc.

CONTACT: The Provocative Entertainment Group Inc. (212)671-8465 or M.T.I. # above

INTERVIEWERS INFORMATION: (IN THE ORDER OF THE MEDIA INFORMATION)

PARIS FORD-BASSIST/VOCALIST ACTS TOURED AND RECORDED WITH:

'86 RICK JAMES - RECORDED LATEST ALBUM "THE FLAG" HIT SINGLE SWEET AND SEXY THANG AND SLOW AND EASY (MOTOWN RECORDS).

EVELYN "CHAMPAGNE" KING - TOURED GERMANY, HOLLAND AND BERLIN.

'84 NEW EDITION - HEADLINE WESTCOAST TOUR W/OPENING ACTS DAZZ BAND & FORCE M.D.'s.

VAL YOUNG - (VAL & THE BOYS) RECORDED ALBUM (NEVER RELEASED).

'83 <u>STACY LATTISAW</u> - TOURED EASTCOAST, BERMUDA AND JAMAICA (FEST)

VILLAGE PEOPLE - TOURED SOUTH AMERICA.

ARTHUR BAKER - PRODUCER AND OWNER OF STREETWISE RECORDS, I RECORDED MOST BASS TRACKS FOR STREETWISE HITS.

'82 MICHAEL URBANIAK - JAZZ FUSION VIOLINIST TOURED MIDWEST AND RECORDED ECSTASY ALBUM, FEATURING JAZZ VOCALIST URSZULA DUDZIAK, C.B.S. REC.

NORMAN CONNERS - RECORDED "MR. C" ALBUM ARISTA REC. AND TOURED EAST AND WESTCOAST W/SOME DATES BACKING UP JEAN CARN & GLENN JONES.

'80-81 B.B.&O BAND - RECORDED 1st ALBUM HIT SINGLE "ON THE BEAT" CAPITOL RECORDS AND TOURED EASTCOAST W/TEDDY PENDERGRASS & PATTI LABELLE. (ME'LISA MORGAN WAS A BACK UP SINGER FOR B.B.Q)

LONNIE LISTON SMITH - RECORDED "LOVE IS THE ANSWER" C.B.S. REC. AND TOURED U.K. AND U.S.

I ALSO APPEAR IN A MAJOR MOTION PICTURE:

CRIME AND PUNISHMENT (release '88)

CHARACTER: MUSICIAN IN BAR

DIRECTED BY: KAHN/PRESTON

PRODUCED BY: DREAM BIRD PROD.

COMPANY: ORION PICTURES

FEATURE FILM: STAR REFLECTIONS (release July '87)
CHARACTER: TIME BAND MEMBER (INPERSONATOR)
DIRECTED BY: PAUL DE SILVA
PRODUCED BY: DE SILVA/TSS-ONY PROD.

37-20 30th STREET, L.I.C., N.Y. 11101 • (710) 786-8473 Fax : (718) 729-3193

PARIS FORD's Cinematography;



VIDEO: EDDIE MURPHY'S "PARTY ALL THE TIME" PLAYED GUITAR IN BACKGROUND STUDIO SCENE.

DIRECTOR: ED GRILES PRODUCED: N.LEE LACY

RICK JAMES "GLOW" PLAYED GUITAR IN CONCERT STAGE SCENE.

DIRECTOR: RICHARD MARTIN'
PRODUCED: MARY JANE PROD.

MOVIE: FORT APACHE THE BRONX

CHARACTER: GANG MEMBER IN PRECINCT
DIRECTED BY: DANIEL PETRIE
PRODUCED BY: DAVID SUSSKIND, MARTIN RICHARD, GÎÎL CHAMPION
COMPANY: TIME-LIPE FLIM

CRIME AND PUNISHMENT (released*88)
CHARACTER: MUSICIAN IN BAR
DIRECTED BY: KAUN/PRESTON

PRODUCED BY: DREAM BIRD PROD.

REFLECTIONS

CHARACTER: TIME BAND MEMBER (INPERSONATOR) DIRECTED BY: PAUL DE SILVA PRODUCED BY: DE SILVA/TSS-ONY PROD. WRITTEN, PRODUCED & ARRANGED BY RICK JAMES

Recorded and Mixed at The Joint Recording Studio, Buffalo, New York My Right Arm Engineer: Tom Flye Assistant Engineers: Mr. Bill Waldman and Bruce Kane Mastered at Sterling Sound, New York

RICK TAMES:

Lead and Background Vocal: Bass Drums, Keyboards ongas & Timbales, Sitar, Tablas

ADDITIONAL MUSIC MC. Levi Ruffin: Synthe:

City by Jose Rodriquez

Background V Danny LeMelle: H ns and Synthesizers Kenny Hawkins ad and Rhythm Guitar

aMorris Pa ed leideins liby Paris Ford: Bass -Hughes: Perous

Greg Levias: Piano and Synthesizers

ADDITIONAL BACKGROUND VOCALS: Val Young on "Freak Flag"

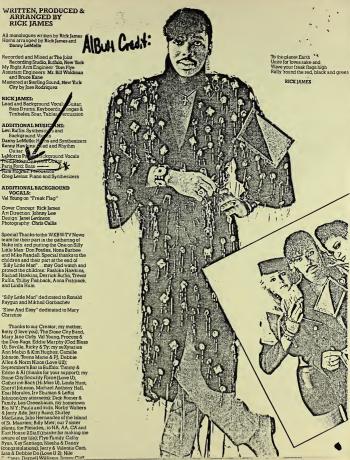
Cover Concept: Rick James Art Direction: Johnny Lee Design: Janet Levinson Photography: Chris Callis

Special Thanks to the WKBW-TV News team for their part in the gathering of Nuke info, and putting the One on Silly Little Man: Don Postles, Nona Barbee and Mike Randall. Special thanks to the children and their part at the end of "Silly Little Man" ... may God watch and protect the children: Rashika Hawkins. Rashad Hawkins, Derrick Ruffin, Trevor Ruffin, Trilby Fishback, Anna Fishback and Linda Hunt

"Silly Little Man" dedicated to Ronald Raygun and Mikhail Gorbachev

'Slow And Easy" dedicated to Mary

Thanks to our Creator; my mother, Betty, (I love you); The Stone City Band, Mary Jane Girls, Val Young, Process & the Doo-Rags, Eddie Murphy (God Bless U); Seville, Ricky & Ty; my seXytaries Ann Mabin & Kim Hughes, Camille Johnson, Teena Marie & PI; Debbie Allen & Norm Nixon (Love U2): September's Bar in Buffalo: Timmy & Eddie & Al (thanks for your support); my Stone City Security Force (Love U); Catherine Bach (Hi Miss U), Linda Hunt Sheryl Johnson, Michael Anthony Hall, Esai Morales, Irv Shuman & LeRoi Johnson (my attorneys); Dick Romer & Family, Les Greenbaum, my hometow Blo, N.Y.; Paula and kids, Norby Walters & Jerry Ade Jerry Rainy, Shirley MacLaine, Julio Hernandez of the Island of St. Maarten; Billy Mier; our 7 sister plants, the Pleiades; to NA, AA, CA and East House 2 Staff (thanks for making me aware of my life); Flye Family, Cathy Ryan, Kay Santiago, Niesha & Danny (congratulations); Jerry & Valentia Caci Lisa & Debbie Do (Love U 2): Nile Thers Darnell Williams Immy Cliff





PARIS FORD

MEDIA INFORMATION

37-20 30th STREET, L.I.C., N.Y. 11101 • (718) 786-8473

Fax: (718) 729 31 93



The PARIS FORD PROJECT "2 Far" has already been released in Europe with rave reviews and great sales. As of July 30th the single will be released in the U.S.

CONTACT: The Provocative Entertainment Group Inc. MGMT: (212)671-8465 or M.T.I.

255-1181

kered production, and a country to the-

cure song written by Roger Miller and

Justin Tuble Johnny Wright enjoyed a No. 22 hit with this back in 1964. EARL THOMAS CONLEY Bring Oack Your Love

10 Md (3.4%)

(PUDDOC ERS Rendy Scruggs, Farl Thomas Conley

WRITER: Join Hall

PLEN ISLIES: Whisting Moon Traveler/Careers, BMI

RCA 9121-7-8

Softly sung and consistent in quality,

growing collection. Simple pruduction is tight, but backs feeling.

remiering creates an averpoweringly meloncholy mond. This brilliant,

passioonte purtrait of loneliness amb

a masterful performance from

JENNIFER McCARTER & THE McCARTERS

The McCarters sound more mature

MDF BANDY & DECKY HODOS Paiden Me

Bondy takes on former singing

terrific hunky-tonk icebrenker.

PROTILETS Below Glob, Barry Glob PROTILETS Below Glob, Barry Glob PROTEST R: Cobe Beothers, BM Attack PB 3058 2

nesterial

018 851 (3-55)

partner Hubbs, dusts off her own

1984 single effort, and emerges with a

BILLY "CRASH" CRADODCK To Love Somebody

Rath Narvel Felts and Hank Williams

into these characteristically disjointed Gibb lyries. Crabbook's vigorous

SUSI BEATTY Nobody Loves Me Like The Blues

(3.54)
PHODUCE B-Jerry Kennedy
PHODUCE B-Jerry Kennedy
PHODUCE B-Jerry Kennedy
PUBLISH Sie - Beably, Jim Allison, Gen Ghavrin
PUBLISH SIE - S.O. P. / Meril Missic/Absongh,
BM/17 C. Raylosetivo, ASCAP
Stareay SW-1207-7

Heatty continues to be not of the bright stars on the borizon with this -

surdanic dawn-and-bluesy lament.

BOBBY VINION What Old You Do With Your

PRINCIPLE Joney Kennedy With LHS. Pain A. Hanna, George Pickard PUBLISHERS: Bester Times, BMI/Feather, ASCAP Carb 013

Jr. have tried to breathe significance

vorals and pop lacking outcless the

(Haven't We Loved Somewhere Betore) (3:09) PRODUCER Randy Scruggs WRITE vol listed PUBLISHER, living, BMI Curb Curb-010

and less folksy than usual in this implacing midtempu threat.

Retter Be flome Soon (3-09) PRODUCERS: Paul Worley, Ed Seay

WIGIEI Ned Finn PUBLISH II Houndhead, BMI Warner Bros. 7-19964

keys game but not forgotten receives

this song is aunther in Conley's

WILLIE NELSON The (lighway (3 55)

A beautiful, soft, and wistful

PRODUCEII: Fied Foster WRITERS: T Connerts. R Wesley PURILISHER. JD Sandeler N, BI Columbia 38 73249

PARTY STATE OF THE PARTY OF THE

To Me (3.48)

Nelsuo.

dividual identity this leserves, although tive bass tremors e the day.

ON Two Ships (In The Night)

The" Fooley
y T. Jackson, F. Collins
L Classes, ASCAP/Illiack Stallon,
J. AP nged, easy-paced number ely setting for Jackson's

Help The Children (5.16) Harmer Haye, M.C. Hammer etc. Hirol II, ASCAP-RMI 112 arch revened Jan. 201

I Rndy Talk (4 20) of Loster, Hermas McEliny of R Gallwey, D Toster, L Us Dwn/PRI: Two Tull-Enull/PRI, ir ii PrilyGrain) (cassette single)

a conmercially viable onget.

ATBRING WONDRESS Got To morek and Hover Lovals, Jon a O

irena 1 Mi/Mantronia -- Lugy Inscrin, ASI:AP No. (17 au hivestrand Dec. 9) Ind't Wear It Dul (4:30)

 Collylace
 Rabylace, D. Bristol
 Inp 11g ENC/Kezo, SMI
 Ir /n CUS) (12 inch single) vocalist for S.O.S. Band th this I. A. & Balerface but evokes all the clarm t cerent hits.

Att Roin To Fight 12 461 of Kershenhaum, Tracy Chapm Improbe in April Purple Babbil, ASCAP

peting adds bluesy spice s proven formula of

Suspicious (5:18) us Steppord, Joney Verner oppord, J. Verner Isodi Stanton's Gold/April Joy as, år 2 km/k single) iack base sturilly

intro's soulful vocal. Ingling Baby (5 07) Look J Innits, (1 Simon R Latture Mint L. Cook J/Det Jam, ASCAP 1207 (c/o CBS) (12 inch reviewed

4 My lieart (3 59) intoons/Az One, ASCAP in R&B bullful to the By

mold, whick given deserved ordd make a splash. 2 529 2000. ARR Love Wasted (4:05) / Hore May Dam Barn

eigeniting per-maidy

A nostalgir golden oldir theme 'Gos singer who snumls even better in the 'one

benefits from a '60s feel thanks in a CHRITY SURITS Jalin Berre Letter (2-3m)

WHITE IS Chapen Harlford Jen Linder Houly Boy I

TOUCH OF COUNTRY AIR'S Gonna Do You No

PRODUCTH Lounie Wright
WRITER Jerry Fuller
POBLISHER Wise He/ATV, RMI
Overlan Cee OLR45-139 Experts at harmony, Touch Of Country pirks up the rhythm and tusses this sassy, tightly produced number to the listener. Contact: 615-

ROOSTER QUANTRELL A LITTLE While (2-45) PRODUCER Colonel Buster Doss With I II. Ruster Doss POBLISH R Huster Doss, BMI

Slardust 1094 Yet onother radio-quality number from the honestly country Quantrell. Delivery is consistently sincere and wailing steel tracks add depth to this easy-moving (litty, Contact: 615-649-

DANCE

when water at the trade in the

MAODNNA Keep It Together (7:50) PRODUCERS: Madorna, Stephen Bray WBITERS: Madorna, S. Bray PUBLISHEBS: WB/Reu Disque/Webo Girl/Black LIDE, ASCAP

MIXER: Step Petillione Sira 0-21427 (c/o Worner Bros) (12-inch single) The attack of the Soul II Soul-inspired remixes continues. In this case, the Material Cirl rises above the heat and unveils a most riveting vocad merformance.

BRAT PACK You'le The Only Woman (6.35) PRIDDINERS: Robert Clivilias, David Cole WRITER David Pack PUBLISHED: Robert On BMI MOXERS: Robert Clivilias, David Cola Vendella VE-7027 (c/o AAM) (1.2-inch single)

Cover of the Ambrosia golden oldie should be the ace in the hole for erusanver programmers. Spirited hanks abound.

PAULA BRION That's How He Slote My Love From You (7:29) ed Burrell, Justin Strauss

PION YOU (7:29)
PREMICE R. Rossid Burrell, Justin S.
WHILLES R. Rosrell
PUBLISHERS: Visign/Mystarz, ASCAP
RIST RS: Rostin Strauss, Higo Dwyst
Toning Oo; 1B 946 (12-inch single) Brion treads on Bas Noir territory with kinetic results. R& II/club number percolates with a sensu

212-722-2211.

look and vocal personality. Contact: CONCEPT OF ONE FEATURING TONY MORAN Dance With Me (7:33)

Dance With Me (7:23)
PSUDDICE R. Tony Misson
WILLD A. Tripoli
PURISHER Analy Panels/Tomba/Celling Hecords,
ACM, 455-Tony Mozza, Aldo Matin, Jonney Uzza
Celling Elit 234 (12 mrh swigts)

Former Latin Ruscul steps into the solo spotlight with this bechno-savvy Latin bip-lap kicker, Contact: 212-567-4900.

FASCINATION Remember . . . (7:08) PRODUCERS Rob Strote, Aldo Marin WHILERS B Strote, P School J. S. Smith PURISHERS Lunar, Strong Songe, ASCAP Lunar Music Ltd 400 (12-Inch senger) Bans line of this underground in cold he amic ob the budy GIRLS CLUB FEATURING EUEEN 1 Lost The Love (5:07)

COVE (15.07) PILILIANDE B. Seenan Hirzado Wilti I RS. S. Lannelle, H. Hitzado P. M. ISH RS. Hallage Renaus Reardo, ASCAP MIXLE P. Roman Sicardo Activa AGT 3064 (12 inch single) Infectious freestyle track emoes in a myriod of programouable mixes. Contact: 212-601-1200.

GEDRGIE PORGIE Girl You Are The One (turning DRUCFIIS Georgie Andres, Torre Chabonas PHORIDICE IN George Andres, Tony Chahonas Wallick II. Andres PUBLICIA R Porgio, ASCAP MIXED'S Hart Boy Bill Haight Smarle, Ricky Lendir & Lony Thromoson, George & Lloyd Tenages LEO 654 (12 Josh Single)

Energetic house/pop could benefit fram the attention of crossover rodio. Try it out. Contact: 312 271-5696.

PARIS FORD PROJECT 2 Fat (timing not listed) PRODUCTIS Paris Ford WRITER Paris Ford PRINTISHER Paris Ford ASCAP MIAI RS: V. arren Bosenslein & Gary Primer, Joseph

"Pat Jory" Longo
Pares Club PC-01 ((2 inch single) Furil has finally delivered use with a bit of punch. House-inflected mixes are best bets for the chile. Contact: 718-786-8473.

AC

20 " . " to . Mr

GRAYSON HUGH AND BETTY WRIGHT HOW Bout Us 14 321 PRODUCE IN 32)
PRODUCE IPS Michael Bahm, Asel Kroll
WILLIA I Insus Welden
POBLISHER Inving, BMI
RCA 9163-7-R

Young turk Hugh more than holds his own next to soul veterao Wright on this inspired reading of the R&B chestnut. Culled from the soundtrack to "True Love."

RAP

The same the same of

D.J. JAZZY JEFF & THE FRESH PRINCE The OUR PAGES PETS OF THE CHIEF TO WHILE THE GROWE FEATURING GOVERN THE ASSISTING OF THE PRODUCERS O J. Jerry Jost & the Feesh Prince. Pole Q. Haure, Nigol Green WIELLIST W. Smith, J. Downes. PUBLISHIEL Zemba Enterprises. ASCAP

A bit more lack to hasies for the Philly duo. Washington's presence

necents.

100 100

SILK & LACF Big Girls Don't Cry (3 17) PRODUCER School Brown Wille S Crews, B. Write St. L. Luids, R. Brown, M. White, B. Crews, B. Rando PUBLISHERS: Prompsa/Disco Twins, BMI/Claridge. ANLAP Profile PRO-7289A (12-inch single) Cutie-pie enver of the Faur Sessons rlassic could have mwelty appeal. Contact: 212-f(20-2600,



BernNadette Stanis

H.R.I.E. Records (215/225-6822) has signed BernNadette Stanis, and her debut single entitled "Lover," has just been released nationally and is being picked by radio stations daily. Stanis was born and raised in Brooklyn, the oldest of five children. At a state beauty pageant in NY, she was chosen first runner up and, during this event, she met someone who informed her of castings being held for a new TV series called Good Times. She got the part and was a regular on the show for five years. Now she's in the record business.

Singing was not just something Stanis recently decided to do; it has always been a desire of hers. Well, she has gotten her shot and it's turning out to be something special. The track is currently in rotation on about 40 radio stations around the country and the list is growing. —Out of NY city comes a new

Label called Paris Club Records (212/671-8465) headed by Paris Ford. Ford, who has been in the business as solo performer for some time, started as a bass player. He's played for artists such as Rick James and New Edition. His most popular venture was as a member of the Capitol recording group B B & Q Band. His current release,



Paris Ford

entitled "The Paris Ford Project," has already been released in Europe and it's happening, Ford's group, the Paris Ford Project, consists of Ford on bass, vocalist James "Crab" Robinson, guitarist Abdul Wall Muhammed and drummer Dwayne Perdue. The record company has announced a Nov. '89 release for the U.S. Be on the lookout for this hot indie

Select Records (212/691) 1200) in the big apple has a new rap group who is sending out a positive message to the youth of today. The track, entitled "Escape From Reality," record by Positivey Black, will help make the people more aware of the pertinent issues that face us as a community, society and

This new unit is serious about what they say, It's obvious they fe out to make a difference. They not only give their audience a funky groove, but incorporate a certain optimism which permeates their lyrical content, and captures the essence of the streets. It should be on your turntable soon.

Indie Picks for the Week:

DJ EXTRAORDINAIRE THAT'S TOO HOT

PANDISC (305/948-6466) Miami is becoming a home base for hits these days and this one is no exception. A hip-hop dance tune with exceptional quality. The up-front performance shows potential. Demos: Teens, Young Adults. IOE BARBER CURIOUS

TAVDASH (305/477-1272)
This is real sharp jack swing material. This hot dance track has a solid urban contemporary sound. Joe shows off what he's got. One of the hottest indie releases this week. Check it out. Demos: Teens, Young Adults.
POSITIVELY BLACK

POSITIVELY BLACK
TRUMPET/SELECT
(212/691-1200)

(212/691-1200)

New MC's break in a positive way to make a positive difference. This entire LP

contains messages not just for our youth, but for the world in general. "Escape From Rebity." and "Nightmare On America Street" should not be ovelooked. Excellent production. Demos: Teens, Young Adults. BERNNADETTE STANIS LOVER



FH.K.I.E (215/225-68/2)
The actress turned singer debuts with a nice hip-house dance track. The vocal performance here is really impressive and the production is quality filled. Already a favorite amongst BRE reporters. Demos: Young Adults, Dancers.

CAROL COLLINS
MIDNIGHT

MACOLA (213/469-5821)
Another hot indie release comes from this popular LA based label. This mid-tempo dance track is for urban formatted stations. It's an easy listening kind of tune, but danceable. Demos: Young Adults.



BLACK RADIO Exclusive



The Midsummer Mozart Festival Orchestra Conducted by George Cleve



VOLUME #3

Program

I.S-24

SIDE I

Concerto No. 1 in Bb Major for Violin

and Orchestra, K.207 Daniel Kobialka, Violin

Allegro moderato

SIDE II

Concerto No. 1 in Bb Major for Violin and Orchestra, K.207 (conclusion) Presto

Six German Dances, K.571

LS-25

SIDE I

Symphony No. 39 in Eb Major, K.543

Adagio - Allegro Andante con moto

Symphony No. 39 in Eb Major, K.543 (conclusion)

Menuetto. Allegretto

Finale, Allegro Five Contradanses on the theme "non piu andrai", K.609

Concerto for violin and orchestra® in Bb Major, K.207



1. Allegro Moderato 2. Adagio

3. Presto

In 1775, in the space of only 8 months, Mozart was to write all of the violin Concerti known to be au-thentic (in Bb K.207, in D K.211, in G K.216, in D K.218, in A K.219). All other violin Concerti attributed to Mozart (K.2711, K.268 [Anhang C14.04]) have definite problems of authen-

These 5 Concerti are of one mold: they make only modest virtuosic demands, far less ambitious, for example, than the solo violin passages of some of Mozart's divertiment; they tend to preserve the old concerto forms of Tartini, Gemitiani, and Locatelli; there are no surprises in any of them; finally, they were all written to be played by the composer himself when he was briefly attached to the court of Hieronymous Colloredo, Archbishop of Salzburg.

None of the 5 represent Mozart's crowning achievement in the field of the violin concerto. That honor is reserved for the double Concerto for violin and viola K.364 (320d). Yet each of the Concerti is a work of great spirit and melodic invention

Symphony in Eb Major, K.543®

- 1. Adagio; allegro
- 2. Andante con moto 3. Menuetto - trio
- 4. Finale: allegro

Simply put. Mozart was a practical person in his muscal life but as impreastical person in his protection for port of butiness reasons, but he spent money recklessly to advance his career, he carefully cultivated certain friendships, but he married almost without thinking. It is this recurring contrast between musical practicality on one hand and personal foolishness on the other which causes us to wonder about the personal rootishness on the other which causes us to wonder about the most remarkable two-month period of productivity in his life, the summer of 1778. It was during these two months that he wrote his last three symphonies, of which rit of this Eb Major symphony is the first. It lit makes little practical musical sense for Mozart to have written sym-phonies during the summer months. The Austrian summers were musi-

cally fallow periods, what with the nobility at their summer retreats and the instrumental musicians on holidays. Yet here to challenge this logic are three almost consecutive works with developments so bold and revolu-tionary that Mozart's contemporaries would have lost their way entirely if

they had only heard them. Just what were the circumstances of Mozart's life at the time of the composition of these three works? He was no longer in demand as a composition or trace three works? He was no longer in demand as a concert performer, every for a small income from teaching, he was almost concert performer, every for a small income from teaching, he was almost what small amounts were owed to him — mostly by the clarinetist Anton Stadler — went uncollected, his only prospect was a modest imperial annuity which, than ay case, would hardly be enough to rescue him from his desparate financial situation, his fourth child, Theresia, had just died; the glory of his youthful exploits and successes were behind him forever. The giory of his youthrul cyolist and successes were behind him forew. The fact that he was one of mainfain's greatest treasures, well aware of his own value while remaining unwanted, could not yadd to his despondersy. Enveloped by this terrible environment, but, perhaps, honging for a sense of public concerts the funds from which would help him out of bedsparted situation, he wrote three symphonies in quick succession. On June 26, 1788 he entered the 26 Majlor symphony, K. 543, into the "catalog of my own compositions" One month later, on July 25, he entered the 26 my own compositions" One month later, on July 25, he entered the 26 my own compositions. "One month later, on July 25, he entered the 26 my own compositions" One month later, on July 25, he entered the 26 my own compositions." minor, K.550, called the "Great g minor." Two weeks after that, on August mnor, K. 550, called the "Creat g minor." Two weeks after that, on August 10, he entered his last symphony, he C Major, K. 551, called "Jupiter." From that time until now these final three symphonies have been linked together as a compositional unity. While the current schaldry speculation is that he did write these three works in hopes of having them played later, that is, during the fashionable social abson, this is merely an attempt to explain the paradox surrounding their existence. One could also speculate that there was a namer compulsion to compose these symphonies, that light that there was a namer compulsion to compose these symphonies, that light. a boiler must let off steam

None of these symphonies are anything at all like their predecessors. They have no models, no hint of their germination in any of Mozart's They have no models, no hint of their germination in any of Mozarfs earlier works. Like Athena, they spring fully grown from the head of Zeus and represent a leap from the already astonishing "Haffner," "Trague," and "Lint" symphonies to the awssense Yet, like fraternal riplest, they are unlike each other in all ways: instrumentation, key selection, content, mood, and architecture. The first of the three, in Eb Major, is said to be lyrical; the perulutinate, in g minor, trage, the last, the C Major, trium-they complete the selection of the control of the

phant. So overwhelming are these works that they are invariably spoken of — as has been done here — as as el. There is, however, no evidence that Mozart conceived of them as such. It is a testament to their impact on some unknown blow. We have a such as the second of the such as the second of th the full orchestra is used for almost the entire movement. The sec movement, in Ab, is entirely based on a single theme, an astonishing bit of legerdemain which, in lesser hands, would court disaster. Mozart accomplishes an avoidance of boredom by presenting the single melody in various disguises. The third movement breaks away from the mood of intimacy and is quite formal. The trio, on the other hand, presents an informal, simple, peasant-like melody in the solo clarinet. A light-hearted, seven-note tag is the underpinning of the finale. It appears like a flash of light throughout the orchestra and, at one point, even becomes sinister. The surprises of the work are maintained to the very end with a series of remarkable modulations.

Comments From The Producer®

Over the years that I have been recording, there has always been the dream of 'making the ideal recording'...and in that attempt I have learned that there is hardly ever an ideal' situation! When I recorded an orchestra in a studio, it was 'too dry.' ever an ideal situation! When I recorded an orchestra in a studio, it was 'too dry', when we added every from an accustic or just the recording sounded souped-up' for the lack of a better expression . . . With one of the major record companies, many for the lack of a better expression . . . With one of the major record companies, many the helipywood Leigen heli II secured just lake it was recorded in an American Legion Hall? I tried again by capturing the ambiance by placing the microphones in the balloon, which is usually considered to be the best accustically ideal position. It was a great performance, but one could have named it "Concerto for Sneezes, Wheezes and Orchestra" Hardly noticeable during the performance when our eyes are dazzled

Orbestra "Hardly, noticeable during the performance when our eyes are during but oh, so very annoying and distracting when alone, and just listening to the record But, compared to the sterility of the studio recording, with his multiple takes and laboriously achieved edits and interest which makes for a note perfect recording, there is an undenlable charm and excitement of a "LIVE" PERFORMANCE. If there would be several performances of the composition in the same halful one would have a would be several performance of the composition in the same halful one would have a work of the composition of the same halful one would have a whole the composition in the same halful one would have a whole the same halful one whole halful ha

and that if I i reg executed and the reason are great. But so are the rewards, even if the source of the reason are the reason are the reason are the reason are the contract of the contract of the reason are the rea SHOULD not be compared to a photograph which attempted to, and did in fact freeze aftering momen. an expression, a fleeting mile, a gentle tear. Jefore a fleeting mile, a fleeting mile, a gentle tear. Jefore the strength of the strength o wonderful harmonies . . . So come with us, turn the lights low, sit back, and let the ambience of the audience and the music surround you

Pres. SONIC ARTS CORPORATION

Credits

Cover Concept: Leo Kulka Cover Design: Epop Productions Mastering: L. Kulka, Sonic Arts Corp Engineering Assistant: Kenneth K. Lee, Jr Production Coordinator: Kenneth K. Lee, Jr Music Annotation Notes: Daniel Leeson Recording Crew: LS-24 Cherle Crouse LS-25 Mary Davis Jorge Fonseca

Carlos Ortega Skip Nelson Peter Miceli

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SONIC ARTS CORP. 665 Harrison St San Francisco, CA 94107

Willie Thompson



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BIRTH OF A BAND

"We're going to feature Tea Dancing' every Friday from 4 p.m. to 8 p.m.," said the voice on the other end of my phone. That voice belonged to Rod Young, at that time general manager of the Hyatt Oakland. I immediately thought of San Francisco's Hyatt Regency Hotel where a spacious lobby is packed every Friday afternoon with some 3,000 people Tea Dancing to the Big Band sounds of the 1940s— authentically recreated by the Del Courtney orchestra. "Where", I asked Young. "can you possibly place a 'Big Band' in your lobby? You have a very small lobby, the band would occupy most of the space leaving very little room, if any, for dancing". "We haven't booked a 'Big Band'," 'Young resplied, "we've booked a tive-piece group, the San Francisco Swing Express, and we're placing them on the mezzanine floor overlooking the lobby".

Well, I went to the Hyatt Oakland when the San Francisco Swing Express opened its first Friday engagement. I arrived around 5 p.m. and found the mezzanine with a crowd which overflowed into the adjacent Alameda Room. And, for the first time, I saw and heard the San Francisco Swing Express. What I heard was dance music of the highest quality. It was all too familiar to my ears. The sounds of the 1940s were therebut these sounds had been infused with a bright new touch. And what I saw were five of the greatest musicians I have ever encountered in nearly two decades of covering a widespread night club beat for the Oakhard Tribrune Fastbay TODAY. And though I was familiar with the talents of each member of this quintet, it came as a pleasant surprise to find them working together for the first time.

Those five musicians are: Phil Howe (clarinet and sepprano sax), Rex Allen (Trombone and vibrephone), Ed Weteland (piano), Jerry Good (string bass) and Dave Black (drums). What this quintet does collectively, and individually, hardly needs an introduction here. This album, which is their first, is a far better introduction to the San Francisco Swing Express. In short, their music says it better than any overworked superlatives I could muster here. Incidentally, those Friday afternoon experiences have been running well over a year and should continue for some time to come. And with that, I invite you to listen and — swing with the San Francisco Swing Express.

> Perry Phillips Night Club Editor Oakland Tribune/Eastbay TODAY



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SQ QUAD

PRODUCED/ENGINEERED: Leo de Gar Kulka ASST. ENGINEER: Ken Lee ARRANGEMENTS: Ed Wetteland COVER DESIGN: Jacques Bouthoom PHOTOS: Jacques Bouthoom & Bey Good



ED WETTELAND

Pianist Ed Wetteland began his career on the classical side of the trackswinning the San Francisco Symphony competition for youth at age 14 and making his symphony debut under the baton of Pierre Monteux. But jazz was in his blood and by age 16 he was sitting in with Cal Tiader and it was goodby classical, hello tazz. In addition to his incredible talents at the piano, his ability as an arranger and composer made show business a natural and he has worked with Arthur Godfrey, Pat Boone and has done several shows with Bob Hope.

"A bass player once told me that I'd settle into a style of music that I enjoyed in my youth. Now that I'm with the San Francisco Swing Express I know he's right. I've played Avant Garde, Classical and Jazz of all types but this music brings me more joy than any other form; what more could I ask feet?"



PHIL HOWE

Clarinet/saxophonist Phil Howe is the "Mr. Dixieland" of the San Francisco Swing Express. A product of Sacramento, he played jazz, dixieland and western music in that area before forming his own group which toured the West Coast including stops at the Palace Hotel in San Francisco and the Riviera Hotel in Las Vegas. He's a former member of the venerable Turk Murphy Jazz Band and has recorded and toured Japan with that group. As a director of the Monterey Dixieland Jazz Festival he featured such artists as Louis Armstrong. The Dukes of Dixieland and The Firehouse Five, And last year he came back to his old stompin' grounds as the featured quest star of the Old Sacramento Dixieland Jubilee

"A group setting like this allows the opportunity for more individual creativity within an established format. And what a format—Goodman, Shaw, all the giants of swing, It's my music."



REX ALLEN

Rex Allen's trademark is a sterling silver trombone. It's beautiful to see but it's Rex's sound that is key. "The hottest trombone of the West!" The Jazzologist. Rex has toured the United States as leader of the Fabulous Forties Orchestra, jazz chair soloist with Tommy Dorsey Orchestra, co-led the Jack Teagarden Memorial Band and has just recently completed a tour with The World's Greatest Jazz Band, and Bob Crosby. In addition to performing with Joe Venuti, Teddy Wilson and Lawrence Welk, his recent concert appearances include the Concord Jazz Festival, the Bix Beiderbecke Memorial Festival and the Sacramento Dixieland Jubilee

"By digging back for material from the earlier years of jazz and swing and energizing it with the urgency of five very motivated players, we're able to play these classics in a new and exciting way without sacrificing the oricinal idlom."



While bassist Jerry Good was playing the classic clubs in the West, drummer Dave Black was appearing at the creat ones in the East. At the Blue Note in Philadelphia he played with Buddy De Franco, Georgie Auld and Charlie Parker, Louis Bellson was so impressed with his work that he arranged an audition for Dave with the Duke Ellington Band. One audition later, Dave was the Ellington drummer. Following three years with the Ellington Band he worked with Lena Horne and spent eight years with Bob Scobey. When Fred Astaire saw Dave play in Las Vegas he said 'That man is the only drummer I've seen with dancing fingers."

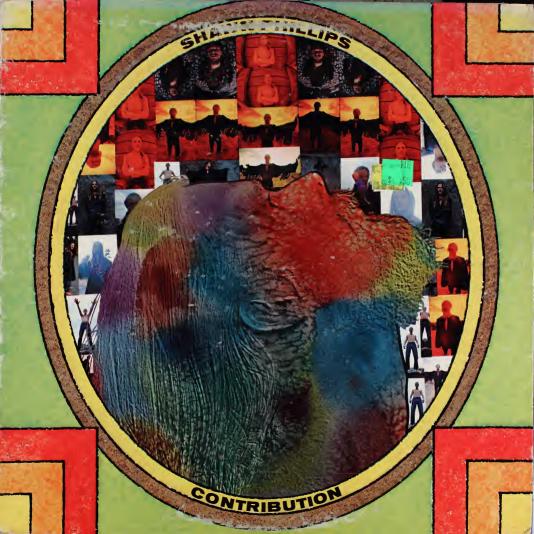
Express is definitely a case of the whole being greater than the sum of its part. We drive each other to greater and greater heights, which makes us sound like a helluva lot more than a five piece band."

"The San Francisco Swing

JERRY GOOD

Bassist Jerry Good is a musician who has played almost all of the legendary jazz clubs in the Bay Area. At Bop City in San Francisco he worked with Billie Holiday, Dinah Washington, Clifford Brown and Charlie Parker, As bassist for Cal Tiader, he played the Black hawk and the Jazz Workshop. As a member of the house trio at The Outside At The Inside in Palo Alto, his cohorts were Brew Moore and Vince Guaraldi. He has toured and recorded with Barney Kessell and has recently been a member of the New Tommy Dorsey Band and the Eddie Duran 'This band can play a

moving balled like "Warm Valley" with small club-like combo sound and then furn around and "smcke" a fune like "Take The A Train." Call it "spontaneous corabustion" or whatever, but it's really something to hear."



SHAWN PHILLIPS SHAWN PHILLIPS/CONTRIBUTION/A&M SP 4241

The Shawn Phillips music. Kaleidoscopic and organic. Flowing. Living for a time. Incorporating every musical style from Bulgarian to quarter tone to African. But going its own way. Fulfilling one of the rerequisites of art—It doesn't leave you



in a few words. I would say it's about freedom—the frequency of intensity that any individual being feels in a moment of unselfish experi-



"I'm trying to take a musical sound heard by the ear—and then take the sound which continues from the ear into the mind that sound through electronics."



"I believe every bit of the music I play is within each individual already."



"My music is an attempt to move the individual who listens to it. I've tried to cover the beauty and the ugliness.



to translate it from the mind into the



"I want everyone who nears my music to experience the sadness, perplexity, the great thoughts, the grave thoughts, the joy, the freedom, the fullness of the experiences I've had, which in turn, were expressed to create the music,"



tries to create a crisis in the mind of the individual who listens to it, and leave it to him to re-solve it... it requires both intellectual and emotional response —the two tied to-gether.'



"In Mexico with Donovan-my music began to come out.
I threw off all the crap and I played with twice the energy and drive I ever had before. It was funny. I just suddenly came into harmony with all things."



side looking in But I'm not in a hermitage."



"No-not a hermitage. But right in the middle of every-thing that's happening.



"As my self arrived at har-mony—I don't like the word spiritual, but I guess that's what it is-my music arrived there too. When I recorded the album, I told recorded the album, I told the musicians: I'm a man. I've created this much. You're men. I want you to put what you feel to it."

- 1. MAN HOLE COVERED WAGON 4:34 3. NOT QUITE NONSENSE1:45

SIDE 2

- 1. WITHERED ROSES8:18 **
- 2. FOR R.F.K., J.F.K. and M.L.K., ... 4:54 4. SCREAMER FOR PHLYSES6:09

All titles written by SHAWN PHILLIPS / Published by: DICK JAMES MUSIC INC. BMI / Producer: JONATHAN WESTON for PHILIO MUSIC INC. / Engineer: ROBIN CABLE at Trident Studios, London, England / Art Direction: TOM WILKES / Photography: JIM McCRARY / Write for a free, full-color A&M Record Catalogue / A&M Records, 1416-N. La Brea, Hollywood, Calif. 90028



CONTRIBUTION

LOUIS MOREAU GOTTSCHALK 1829-1869 American Piano Music played by Amiram Rigai

The Banjo / La Scintilla / Ojos Criollas / Marche Funebre / Bamboula / Souvenir de Porto Rico / The Dying Poet / La Bananier / Pasquinade: Caprice / Berceuse / Tournament Galop







Allillalli nigai

L. M. Gottschalk

Side 1

Band 1 The Banjo-Opus 15

Band 2 La Scintilla-Mazurka-Opus 20 Band 3 Ojos Criollas-Opus 37 Band 4 Marche Funébré-Opus 64

Band 4 Marche Funébré-Opu (Posthunomous) Band 5 Bamboula-Opus 2

(Danse de Négres)

Side 2

Band 1 Souvenir de Porto Rico-Opus 31

(Marche des Gibaros) Band 2 The Dying Poet

(Le Poéte Mourant: meditation)
Band 3 Le Bananier-Opus 5

and 3 Le Bananier-Opus 5 (Chason Négre)

Band 4 Pasquinade: Caprice-Opus 59 (Arranged by Amiram Rigai)

Band 5 Berceuse-Opus 47 (Cradle Song)

(Cradle Song)
Band 6 Tournament Galop

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LOUIS MOREAU GOTTSCHALK 1829-1869

American Piano Music played by Amiram Rigai

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSS 37485

LOUIS MOREAU GOTTSCHALK 1829-1869 AMERICAN PIANO MUSIC Played by AMIRAM RIGAI

Notes by Amiram Rigai

The year 1979 marks the one hundred and fiftient anniversary of the birth of the American pianist-composer, Louis Moreau Gottschalk, the first American to earn international acclaim as a pianist-composer and the first American pianist to give solo piano recitals in this country. His music draws instant universal appeal—this appeal deriving from its folk elements Creole, Negro, French, and Southern United States cultures, as well as from South American and Caribbean rhythms and dances. Gottschalk skillfully blended these with European Romanticism, and he was a strong force in the development of the Romantic Movement in the music of this country.

Louis Moreau Gottschalk was born in the French quarter of New Orleans, Louisiana, on May 8, 1829, of a Creole mother and English-lewish father. His father was a businessman, a native of London, educated in Germany, with a wide cultural background. His mother was a descendent of a titled French family. Gottschalt's musical gifts surfaced early. He began playing the piano at the age of three. At the age of seven, he replaced his teacher at the organ at a High Mass on short notice. He mastered the violin before the age of tweek.

In 1842, Gottschalk sailed for France to complete his musical education in Paris, which at that time was aglow with the excitement of European Romanticism. He was rejected without audition at the Paris Conservatory, at was strongly believed that America could produce only steam engines. Ironically, it was at the same Conservatory that, years later, he was appointed their judge in a contest where his composition, "Bamboula," was used as a contest spice.

Gottschalk studied piano privately with Halle and Stamaty, and was introduced to the pianistic principles established by Kalkbrenner and Mendelsohn.

Following his highly successful Paris debut in 1845, and through 1852, he made triumphal tours in Europe, and was particularly successful in Spain. His composi-

tions, based on Negro and Creole melodies which he had heard in his youth, were included in his recitals. Among these were "Bamboula" and "Banainer," which became well-known in Europe for their vital rhythmic innovations and exotic coloration. Gottschalk also wrote many salon pieces, such as mazurkas and polkas. "La Scintilla" (The Spark) is one of his early mazurkas which is included on this record.

While in Paris, he earned the recognition and appreciation of the most noted musicians, such as Liszt, Berlioz, Chopin, Verdi, Borodin, Bizet, Offenbach, Thalberg, and Saint-Saens, and he was accepted into their artistic circles. In 1833, Gottschalk returned to the United States, made his New York debut, toured New England, visited Cuba, and returned to New Orleans. He gave numerous piano recitals, particularly in New York in 1856-1887, and wrote new compositions, continuing to make use of American folk melodies in his music.

From 1857 to 1862, he gave successful tours in the West Indies, often living among the natives in the tropical islands and absorbing the sounds of their musical rhythms and local melodies. He continued to compose many piano pieces and two symphonies.

In 1862, during the Civil War, Gottschalk returned to the United States and performed numerous concerts all over the country, often close to the battlefield.

In 1865, because of a personal scandal in San Francisco, he fled to South America. There, he conducted orchestras, arranged festivals, and wrote operas. The South Americans admired him, especially for the use of folkhore in his music, which included his arrangements of the national marches of Uruguay and Chile, the Brazilian national anthem and many Spanish, Cuban, and Puerto Rican folk songs.

Gottschalk's diary-autobiography, "Notes of a Pianist," reveals his many and varied interests. In it, not only are we treated to descriptions of his tours of the the centenary anniversary of the composer's death. He also gave a Gottschalk program over WQXR in New York City.

Mr. Rigai edited a book of Gottschalk's compositions which was published by Chappell Company, N.Y., and which subsequently won the Paul Revere Award.

In the Summer of 1978, Folkways Records released his album of "Music of the Middle East." FM 3360

This year, in honor of Gottschalk's 150th birthday,

Amiram Rigai dedicated a recital of his piano works at the International House in New York, and at the New York Historical Society.

He recently returned from a concert tour of Israel highlighted by his appearance as soloist with the Haifa Symphony Orchestra, performing the Paul Ben Haim Piano Concerto which he had premiered in 1963 at Carnegie Hall with the American Symphony under the direction of Leopold Stokowski





Black Bottom Stompers

Stomp Off, Let's Go

5:24 4:08 3:22

Tuno 12 1982

. 549 Fairview Terrace,

York, Pa. 17403

with the

BLACK BOTTOM **STOMPERS**



S.O.S. 1045

PROGRAM:

Side A:

STOMP OFF, LET'S GO (E. Schoebel)
WEST END BLUES (J. Oliver-C. Williams)
OO BUSY (Miller-Cohn)
PERDIDO STREET BLUES (L. Armstrong)
MABEL'S DREAM (I. Smith)
PAPA DIP (I. Armstrong)

Side B:

1.	COME ON AND STOMP, STOMP, STOMP	
-	(Smith-Waller-Mills)	3:08
2.	MELANCHOLY BLUES (M. Bloom-W. Melrose)	5:29

3. BUDDY'S HABIT (A. Nelson) 4. PAPA, IF YOU CAN'T DO BETTER (I'll Let A Better Man Move In) (Miller-Longshaw) 2:25

6. POTATO HEAD BLUES (L. Armstrong)

CREDITS:

Stomp Off Records

Recording Location Porcupine Studios, London, Eng
Recording Engineer Ted Taylo
Technical Production Trout Audio Labs, York, Pa
Mastering Leo Kulka, Sonica Arts Corp.
San Francisco Ca
Front Cover Concept John Goddard

Diane Zincavage. Front Cover Design & Art Los Angeles, Ca. Front Cover Photo Michael Ward . Jim Pack Back Cover Photos . John Goddard Album Director Bob Erdos

OTHER RECORDINGS:

VIM LC 13S The Black Bottom Stompers Live At London's "100 Club" VIM LC 17S Black & Tan Fantasy VIM LC 23S Blackbottom Stompers Was Here . . Sunshine Me SM/5





John Goddard



Allan Bradley



Dennis Field



Jim Cox

George Dawson



NOTES:

I can remember the first time I heard the Black Bottom Stompers. It was on an evening cruise on the Thames in London during the summer of 1973...not a Missessppi riverboat exactly. But the same spirit of a good time prevailed, packed with young people, donning, warm beer, and some very hot jazz.

Ichn Goddard, the leader then, and I have remained friends. Whenever I have been in

Iclin Godderd, the leader then, and I have remained frends. Whenever I have boen in Feginal, John and I have grow to be a pair together, he troubtone in hand, aftering in with the lase of Bill Brunchfild starton and Sover Lands Southern Sompers.

The Southern Sout

As it turned out, we all ended up happy. Stomp Off got the kind of repertoire that is preferred by the more serious azz enthusiast (who has

by the more serious jazz enthussast (who has heard the standards perhaps too often). And John has told me that the band feels this is the best record they have made. So Stomp Off Records is pleased to present the Black Bottom Stompers in not swinging perfor-mances of some of the best tunes in the classic

Let's introduce the players:

John Sirett - sousaphone and leader. John joined the band in 1967 and assumed the leadership from John Goddard in the mid 1970's. His sousaphone playing combines strong rhythmic accents with appropriate harmony. He is also a driving string bass player who uses the slapping technique to full advantage.

John Goddard - trombone, and vocal on Papa If You Can't Do Better. Stalwart member of the Black Bottom Stompers since 1969, John has had a long career in jazz and has played with many groups for over thirty years. His playing is in the Kid Ory/Charlie Green style, driving then stompng and sensitive on the slow blues

Dennis Field - cornet. Dennis has been with the BBS for three years, previously enjoying a long career with some of the best bands in England. He is regarded as one of the top cornetists in

Europe. Listen to his playing on West End Blues and you'll appreciate why he is so respected. George Duwson - clarinet and soprano sax. He jouned the BBS eight years ago, after playing with top bands in the London area. He also can be heard with Steve Lane's Southern Stompers on S.O.S. 1028 and S.O.S. 1040, demonstrating his talented interpretation of the Sichiev

Allan Bradley - piano, and vocal on Too Busy. This excellent pianust is a relative newcomer to the band, after a most distinguished career in jazz over many years. He plays with style and panache, and his irrepressible sense of humor bubbles through his playing, as you can hear on

John Sirett

fits together and maintains a steady driving rhythm.

Jim Cox - Since the post-war revival days bogan, British bands have favored the bargo, often dispensing with the passo. Jim is one of the very best of the many excellent bango players to emerge from the British jazz scene. He is a fine rhythm player, and his several bango solos are some of the thigh points of this LP.

Stove Nice - drums. When Steve took over the drum seat about three years ago, the rhythm section settled down to the easy style heard on this record. It is to his credit that the "back row"







"He plays to make people happy!"

Those of us who were fortunate to hear "the big band" era remember the danceable driving sounds of that music. The dreamy tunnes, the jump tunes, the happy romantic songs that got you up and dancing with a partner. That's Herb and his wife Marge doing just that on the cover of this album. They enjoy a good time and Herb has always enjoyed playing so that more people could have a good time.

That music is being discovered again by those young people raised on "rock and roll" and "acid rock". One of those members of the 'now' generation remarked during one of the recording sessions as he danced around the engineering booth: "Herb Inskip plays to make people happy!" He certainly does. It's tought to sit still when Herb sits down to play.

Herb's first record "HERB INSKIP, RAGTIME-DIXIELAND-SWING brought many comments, such as "I haven't danced in years and there I was swinging around the floor." "My toe kept tapping 'til the record quit." "Couldn't keep still." This album was made in response to all those people who heard his first one and wanted more. This new recording presents his distinctive piano styling combined with tasteful rhythm accompaniment. Great jazz favorities are thoughtfully arranged by Herb to give additional listening pleasure to those already acquainted with his work.

Maybe you can resist the unique piano fashions of Herb Inskip and can remain firmly rooted to your chair. But you can't help but enjoy the luscious sounds and rhythmic drive displayed in the playing of this talented pianist. It will bring new dimensions to your love of good Jazz.

E. "Pop" Evans

Side One

FASCINATING RHYTHM 1:43 (George & Ira Gershwin) NEW WORLD MUSIC	
MOONGLOW 3:19 (Hudsen-DeLange-Mills) MILLS MUSIC, ASCAP	
PRELUDE TO A KISS2:22 (Ellington) AMERICAN ACADEMY OF MUSIC, ASCAP	
BREEZIN' ALONG WITH THE BREEZE	
YOU TURNED THE TABLES ON ME	
EUPHONIC SOUNDS2:35 (Scott Joplin) Arr: Inskip GUARD MUSIC BMI	

Side Two

RUFF 'n READY	:09
I'VE GOT MY LOVE TO KEEP ME WARM	:45
LUSH LIFE	:45
EXACTLY LIKE YOU 1 (Jimmy McHugh-Dorothy Fields) SHAPIRO-BERNSTEIN ASCAP	:55
LOVE IS HERE TO STAY	2:17

THE MUSICIANS

Herb Inskip - Piano

Herb was born in Fields Landing on the North Coast of California and gave a major classical recital there when he was but eleven years old. His ability to read music led to his beinp hired by a local dance band named "The Redbirds", and his career was launched. His distinctive playing has been exciting listeners ever since.

On the academic side, Herb obtained his degree from Humboldt State and holds a Masters in Piano from the American Conservatory of Music. With the aid of his lovely and charming wife, Marjorie, he is currently operating a piano school in Marin County, California.

Bill Nawrocki - Drums

Bill lives in Oakland, California. He has appeared in a T.V. special from Hawaii with Tony Bennett, concerts & club dates with Michele LeGrande, Frankie Laine, Della

Reese, Anthony Newly, Vic Damone, Mel Torme, Tex Benecke, Helen O'Connell, Connie Haines and many others.

Mario Suraci - Bass

Mario has played professionally since he was 16 years old. He was born in San Francisco. He has lived and worked in New York and Los Angeles. Mario has worked with Michele LeGrande, Mel Torme, Vic Damone, Milt Jackson, Leonard Bernstein, Art Pepper, Cal Tjaeder, John Gary, Buddy Rich and Woody Herman.

Glen Deardorff - Guitar

Glenn has been an East Bay resident for 25 years. He has worked with Hubert Laws, Frankie Laine, Red Fox, Sergio Franki, Robert Goulet, Michele Le Grande, Ben Vareen, Jackson Five, John Gary, Connie Haines, J.P. Morgan, Nancy Wilson and many others.

CREDITS:

All arrangements: HERB INSKIP Recording Engineer: Carson Taylor

Oisc Mastering: The Mastering Room, San Francisco, Ca. by Leo de G. Kuika Cover Design and Art: Wayne Pope, EPOP Productions, Lafayette, CA. Illiustration: Dennis

Management and Production Co-ordinator: Marge inskip

TISKIP

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laboratory series

NUMBER 5



BINAURAL



PIANO PIECES BY
Schumann, Liszt
and Chopin

500 COTS laboratory series 5

David Montgomery PIANO PIECES BY Schumann, Liszt and Chopin

David Montgomery, whose piano artistry we so admired in our Lab Series II. shines brilliantly again in these sensitive and exciting piano pieces. The recording technique employed on this DIREKT TO DISK (t.m.) recording is different from any previously conventionally recorded piano recording. The method employed is by the BINAURAL Microphone method. In this system, two highly matched and equally sensitive miniature diaphragm microphones, of the condensor type, are placed within the ears of the microphone wearer. who positions himself where he feels the sound to be the most natural. In other words, where he would wish to sit to listen. The polar patterns of these microphones are omni-directional. They are placed in such a manner that they are directly at the entrance to the ear canal. The mass of the head provides some sort of left-right isolation, and the reflection of the shoulders and the body mass all contribute to the aural realism recorded. Of course the many girations of the earlobes provide the reflective and directional focusing we experience when we hear ANY sound. Direction in a full 360 degree circle is accomplished in this manner, providing a depth, a direction and a sensitivity to the studio environs, unparalleled in any other form of the capture of sound as we hear it.

SIDE ONE

SIDE ONE was recorded in our main studio which measures 40 x 50 feet and has a 20 foot ceiling. There is a carpet on the floor. Two sides are very warm and sound-absorbent, the other two hard and reflective, with occasional sound absorbent panels placed about 6 inches from the wall. The lower 6 feet of the walls are wood paneled. We stationed the microphone wearer about 20 feet from the piano, where he was comfortably seated. At this distance, we have a good overall sound and distinct clarity, and a pleasant blend of the room with the resonance's of the Steinway Piano. At least this is where I enjoyed the warmth of the performance best. Unfortunately, we realized after the performance that David, in his concentration on the performance, caused the chair on which he was sitting to squeak on occasion. Not unlike a live performance, he also energetically flipped the pages of the music on the piano a couple of times. A friend, looking over his shoulders, had a slightly squeaky shoe and on occasion tapped his foot in tempo with the performance, exactly as during a live performance. Of course it is a live performance because in a Direkt to Disk performance, once the needle is down and record is turning, the "show must start and

continue without interruption to the end" The pressure on the performer and the equipment operators to provide a onetime-only performance designed to thrill the listener is their utmost (goal). More so than to be note-perfect is the flow of adrenalin which inspires the performance of the true artist and the true professional. A professional has been described not only as one who performs for money when called upon, but who performs well regardless of how he "feels" at the time. Obviously David Montgomery performed like a pro, and like one who felt greatly inspired and dedicated - in love with his work. The spaciousness of the sound, especially obvious when enjoyed through earphones, reproduces a new dimension in aural adventure.

SIDE TWO

SIDE TWO: During the playback of the first side to David, we came to a strange conclusion. Though we felt that the recording was very true and mached the way we heard it in the studio, David felt that it was not. It did not sound the way HE heard it. It was then that we became wave of a curious difference in opinion which was based strictly on the PERSPECT. TWE! There truly IS the perspective of the

Notes continued inside jacket.



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DOMENICUS MONTAGNANA CELLO dd 1739 - ei Harroot.

DEDICATION

"It was a privilege to have known personally and to have worked with the man whose moving force created so much beauty and who shared so much of his love for what he did with his students. It is in the spirit of this memory and with continued respect and appreciation for his art that I dedicate this record to Gregor Piatigorsky."

Stephen Kates

Stephen Kates, Cellist From his birth, in New York City in 1943, Stephen Kates was immersed in a musical atmosphere. There were gifted musicians on both sides of his family; his father played viola with the New York Philharmonic for 43 years; his mother was a pianist, and he started his studies with his great-uncle at the age of IO. His maternal uncle and grandfather were professional cellists. After graduating with honors from the High School of Music and Art, Stephen Kates entered the Juilliard School of Music to study cello with Leonard Rose and, later, Claus Adam, In 1964 Gregor Piatigorsky invited him to join his Master Class at the University of Southern California where he worked with the Russian-born Master-Cellist for three years.

Mr. Kates has won top prizes in several national competitions, including the Young Musicians Foundation Debut Award, the Artists Advisory Council Award, and the San Francisco Symphony Foundation Award. World attention was first focused on him in 1966 when he won the Silver Medal at the prestigious Third International Tchaikovsky Cello Competition in Moscow. Immediately after this triumph he began to appear with the major symphony orchestras of the country, among them the Boston Symphony, the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, and the San Francisco Symphony. He appeared at the White House in a command performance for President Johnson. With a Ford Foundation Grant in 1971 he had the distinction of commissioning a cello concerto from a composer of his choice. He chose Claus Adam, his former teacher, and Mr. Kates premiered the Adam concerto with the Cincinnati Symphony in 1973. He was enthusiastically received at his debut with the Philadelphia Orchestra in 1975 performing the Shostakovich First Cello Concerto under the direction of Edo de Waart. He has since made concert tours of Europe and the Orient, playing to standing ovations in Tokyo, Hong Kong, and Taiwan. He has now appeared with most of the major orchestras of this country and recorded

An Interview with Stephen Kates

(Following a two-day recording session in January, 1979, Stephen Kates sat down with the producer. Leo Kulka, in the San Francisco studio of Sonic Arts and answered a few questions. This is an edited transcript of their conversation.)

LEO: I am very grateful to our mutual friend, Mr. l. MonDragon, for bringing us together, and for helping us to arrange for this recording. As you know, although our Digital recording system does allow for a certain amount of editing to be done, I much prefer the usual direct-to-disc approach; in other words, I like the flow of a performance, and the emotional involvement of a "live performance." Stephen, how do you feel about such a demanding task

STEPHEN: Well, the way this recording session was set up recreates so much the way Piatigorsky had to apply his talent in making the old 78 recordings, and since I am dedicating this album to him, I think the method is highly appropriate. It is, in effect, a live

performance before a microphone. LEO: You studied at Juilliard before your association

with Piatigorsky?

STEPHEN: Oh, yes, first with Leonard Rose and later with Claus Adam. I am from New York City, and I first came west to join the Piatigorsky Master Class at USC. That was in 1964.

LEO: And you were part of that class for several years, weren't you?

STEPHEN: For three years, but my association with him continued practically to the day of his death. But you know, Leo, we were not only exposed to the cello teacher, the professor, but also the human being who shared so much of his life with his students. LEO: You mentioned to me that his influence on you goes as far back as your 12th birthday. Could you explain that?

STEPHEN: That was because of a birthday gift that was very much a turning point in my career. It was a recording by Gregor Piatigorsky and Fritz Reiner of the Saint Saens Concerto. On the reverse were several short encore pieces played by Gregor Piatigorsky, with Ralph Berkowitz. One of the selections that I played until the grooves were smooth was the Valse Sentimentale of Tchaikovsky. I had been playing the cello for only two years. The gift, the genius of the man on that disc, really made me see the cello not as something I was obliged to play, but something I wanted to play and master.

LEO; Speaking of the cello, Stephen, I always felt that the cello comes the closest of all instruments to the richness and expressiveness of the human voice. I was thunderstruck the moment you caressed the strings with the bow - at the power and sonority your instrument conveyed.

STEPHEN: It is a magnificent cello, precious to me. It was made in 1739 by Dominicus Montagnana. I envy you, in a sense. I've never heard myself play it, not as you do

LEO: Yes, it is true that the cellist hears the instrument from an entirely different perspective. And, you see, the producer of the record must try to please his ears, which are the ears of the listener, and the ears of the musician, as well. This is something often overlooked. The sound perspective - to whose ears?

Now, lets talk about the music on this album. It all has some association for you with Piatigorsky, is

STEPHEN: Yes, in the first place they are all relatively short compositions, and of all the cellists who ever lived, Piatigorsky was perhaps the greatest master of the short piece. He was a master of the longer works as well, of course, but he had a special flair and affection for shorter works, and he went out of his way to transcribe and arrange such pieces, which he often used for encores. LEO: And he made many concert tours.

STEPHEN: Yes, and because travel was slower in those days, he used this extra time to fill in gaps in the standard solo repertoire. And he often found himself playing in out-of-the-way small towns where the cello as a solo instrument might not have been heard before, with an appeal even for an unsophisticated audience. These works are a valuable legacy for today's cellist.

LEO: His Variations on a Pagamini Theme, an original work, of course, is certainly part of that legacy. Tell me, do you feel that the Variations — all 14 of them - have an over-all emotional theme? STEPHEN: Yes, I do. There is a very beautiful way in which he has brought in quiet next to bombastic, and the way he combines all those various influences of the particular friends to whom he dedicated each variation. For example, the Kreisler Variation, the ninth, captures precisely the revered and loved characteristic of Kreisler's elegance and

Viennese charm. LEO: For the album notes we will be sure to include your list of the names of those to whom the Varia-

tions were dedicated by him. Now, Valse Sentimentale, is that the composition

which so impressed and influenced you on your twelfth birthday?

STEPHEN: Yes, and I think the Russian in Piatigorsky came forth to interpret Tchaikovsky with a deeper understanding than any other cellist has shown. By the way, the title of the piece should not lead anyone to believe that Piatigorsky was a sentimental man. He wasn't, but he knew the meaning of sentiment, of true feeling, better than any other musician I have ever known.

LEO: Had you worked with Brooks Smith before? STEPHEN: Yes, with great pleasure. Two years ago at the Piatigorsky Seminar at USC I worked with several superb musicians when we gave a recital together. Brooks Smith was one of that group. I recalled fondly that wonderful collaboration, and I was delighted to work again with so sensitive and experienced a musician as Mr. Smith. I hope it will be the beginning of a long and productive association.

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Brooks Smith

BROOKS SMITH, internationally renowned as ne of the most distinguished accompanists and chamber musicians of our time, began his piano study at an early age in his native Texas. He received the substantial part of his musical education at the Juilliard School in New York City, where he studied with Rosina and Josef Lhevinne, and then embarked on a career as assisting pianist and accompanist to some of the world's greatest artists, including Jascha Heifetz, Zino Francescatti, Nathan Milstein, Gregor Piatigorsky, Toshiya Eto, Ruggiero Ricci, Zara Nelsova, Lynn Harrell, etc., etc. He has made many recordings with these and other artists, some of whom have been selected for awards and citations.

His teaching career began at the Aspen Music Festival, where he has appeared as chamber music pianist and faculty member for many years. Subsequently he became a member of the plano faculty at the Eastman School of Music in Rochester, N.Y., where he instituted an accompanying department, and is now a professor at the University of So. Calif. where he teaches piano, accompanying and chamber

His tours with the above artists have taken him all over the world, and he has been seen on television, in particular with Jascha Heifetz, with whom he played a much-acclaimed program for French Television, in Paris, as well as a series of master classes made in California. One of his recordings made in Amsterdam with baritone Yi-Kwei Szc. received the Grand Prix du Disque for their performances of the Schumann cycle "Dichterliebe" and Moussorgsky's "Songs and Dances of Death". He also received a Grammy nomination with Heifetz for their recording of the Schubert Fantasy in C

Gregor Piatigorsky, 1903-1976

Piatigorsky is generally conceded to have been one of the all-time great virtuosi of the cello, with a special affinity for works of the romantic composers. He has been credited with bringing about a 'cello renaissance," beginning in the 1930's. Russian-born, he became first cellist of the Moscow Imperial Opera Orchestra at fifteen. He fled Russia soon after the Revolution and joined the Berlin Philharmonic under Furtwangler from 1923 to 1928. He made his American debut in 1929 and toured the United States and Europe for some twenty years as soloist with the great orchestras of the world. He added greatly to the repertoire of the cello with his compositions and his transcriptions of classical and modern works. He became a United States citizen in 1942 and taught master classes in the cello at the University of Southern California in 1962 and in Switzerland in the '70's. His autobiography, Cellist, was published in 1964.

NOTES FROM CO-PRODUCER Since my affination with Sonic Arts of San Francisco, and as co-oducer of several of their classical releases, I have always wanted to participate in the production of a cello-plano due. Being an afficionado of classical music with emphasis on violin, viola and cello repertore. I found the prospect to be a most interesting challenge. What I was look ing for was the sound of a great cello played by an equally great artist that could combine artistically with digital PCM, the latest breakthrough in recording processing. But since PCM is very similar to the method employed in direct-to-disc recording, who would want to risk the exposure? Langroached several instrumentalists, and the response

was far from favorable, to say the least. In the summer of 1978 during a short visit to the Aspen Music Festival in Aspen, Colorado, by sheer accident I ran into Stephen Kates while he was having some adjustments made on his Monta gnana cello af the temporary atelier of Wilhelm Kapfhammer. I hadn't seen Stepher In many years, but remembered several of his performances which I had enjoyed in Southern California. When the adjustments had been completed. I asked Stephen If he would play for me, and he proceeded in grand fashion, leaving me absolutely breathless. I jumped from my seal and fold him that I wanted to make a recording with him. Later that evening I called the President of Sonic Arts, Leo de Gar Kulka, and told him of my find. Needless to say, he was delighted.

Ouring the contractual negotiations we were all undecided as to what fo record. If was not until many weeks later that Stephen came up with the idea of doing an all-Platigorsky transcription recording and dedicating the efforts to his memory. If was a natural since Slephen Kates was a protect of the great Platigorsky himself. The next question was whom to use for an accompanist; the obvious choice was Brooks Smith, who was available.

Time came for the recording in San Francisco, and everything went

well. I had no idea how difficult and taxing was the performance of the Paganini Variations, which I had never heard before, and which for that matter had never been recorded. If was a wonderful experience which was shared by all of us, and if will long be remembered. I am proud to have been a part of this recording effort and am pleased to share it with all the aficienades of the colle liferature. 1 MonDreson TECHNICAL INFORMATION

This deording was accomplished at the studios of Some Arts and Golden State Recorders, Inc., at 665 Harrison Street, San Francisco, Collete Stagle Recorders, rot. at 660 Natiroses Street, San Francisco, the first attail of this sand to house regular recording facilities, its own modern Disc Massering Facility, and the first studie in the United States to own a Sony POM Digital recording system. The studie produced the first Direkt-To-Disk'-STM recording in May, 1976. The first Disc POM recording in the U.S released last year was the Art Van Damme "By Request" (LS-12). This album is the second commer cial Sony PCM recording to be produced and released in the U.S.

can sury Pub. recording to be produced and analyses and in the U.S. The engineering and produced not all phases of recording was done by Sonie, Art's President, Leo de Gar Kulka, and co-produced by Mr. If Monthagon. This recording has mastered in the new Sonie produced by Mr. If the recording follyback system PDM-1, it represents the most revolu-tion recording follyback system PDM-1, it represents the most revolutionary forward step in the history of audio recording and playback After years of research into the use of digital techniques for the recording and playback of the audio spectrum. Sony engineers have produced the PCM-1 which exhibits a degree of pe previously with conventional analog system

With conventional audio tape recorders, the amplitude of the sound verted into an equivalent amount of magnetic force, and this is recorded by analog means onto a magnetic tape. In the PCM-1, the audio signal is converted into a pulse code, and this code is recorded onto a video tape. A pulse code is equivalent to a frequency of 1.4 MHz, and to record a frequency as high as this, Sony's Betamax or U-matic recorder with a rotary head is required. This means that as long as the code is recorded and played back accurately, the wow and flutter, distortion, frequency response, dynamic range and other char-actenstics that can be recorded and played back will not be affected by the characteristics of the magnetic tape and of the head, or by the per-formance of the drive-mechanism as they are with conventional tape recorders. This is why it is possible to achieve a sound quality both in recording and playback, which is much more faithful to the original sound than that played back by tape recorders employing the analog system of recording and playback.

Now listen and enjoy a new audio experience!

We think that this recording has achieved a new and most pleasantly fresh and live sound. For more information regarding the recording

techniques used, you may send for our Technical Bulletin (Send \$2.00) to cover postage and handling.)

Gregor PIATIGORSKY: Fourteen Variations on a Paganini Theme Individual Variations were dedicated by

Piatigorsky as follows: Theme .24 1:06 Pablo Casals 1st. :54 Hindemith as a virtuoso :24 Raya Garbousova 3rd.

4th :43 Erica Morini 1:21 Felix Salmond 5th 1:34 Joseph Szigeti 6th. 7th :45 Yehudi Menuhin Nathan Milstein 9th. 1:20 Fritz Kreisler :34 Unknown

:48 Unknown 11th 1:37 Mischa Elman 12th. 1:12 Unknown 1.3th 2:15 Jascha Heifetz 14th.

(NOTE: the Tempo di Marcia section of the 14th variation has the name "V. Horowitz" written in and then scratched out. Only history will ever know the reason.)

Carl Maria Von WEBER Adagio and Rondo 4:47

Franz Joseph HAYDN. Divertimento 1st Movement 4:22

2nd Movement 3:09 3rd Movement 1:49 Frédéric François CHOPIN. Nocturne 4:09

Peter Ilvich TCHAIKOVSKY

Valse Sentimentale, Op. 51, No. 6 . 2:31

Executive Producer and Engineer: Leo de Gar Kulka Co-Producer: L. MonDragon Assistant Engineer: Bud Osterberg Mastering, Sonic Arts Mastering Room Graphics: EPOP Productions

Art Director: Wayne Pope Designer: Scott Kambie Photograph of Stephen Kates. Peggy Fox Liner Notes: Robert Campbell

PCM Digital Recorder: Sony Poster of Platigorsky furnished through the courtesy of:

Recorded December 18th and 19th, 1978, at Sonic Arts Studios, 665 Harrison Street, San Francisco, California, 94107.

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Neville Dickie



S.O.S. 1052

PROGRAM:

Side A

1. BEAUTIFUL LOVE (Young-King-Alstyne)	
2. HONEY HUSH (Waller)	4.03
3. MY LITTLE PRIDE AND JOY (Sullivan)	3.28
4. THE LADY'S IN LOVE WITH YOU (Lane) .	2:50
5. INDIAN SUMMER (Herbert)	.3:16
6. I'M PUTTING ALL MY EGGS IN ONE BA	ASKET
(Berlin)	3:13
7. EYE OPENER (Zurke)	2:29
	21:52
a	

Side B	
1. KEEPIN' OUT OF MISCHIEF NOW (Waller) . 2:	5
2. KEEP YOUR TEMPER (Smith)	0
3. MEMPHIS BLUES (Handy)	0
4. OLD FASHIONED LOVE (Johnson) 3:	1
5. CHICAGO BREAKDOWN (Morton) 3:	3
6. YOU TOOK ADVANTAGE OF ME (Rodgers) 3:0	0
7. WOLVERINE BLUES (Morton)	Q
22:	2

CREDITS:

Recording Dates Nov. 6, 7, and 13, 1982 Recording Location Bishopsgate Concert Hall, London, Eng.
Engineering European Touring Arts, London, Eng.
Mastering Fantasy Studios, Berkeley, Ca.
Production Supervisor Mike Cogan, Bay Records,
Alameda, Ca.
Front and Back Cover Photographs Tim Motion,
London, Eng.
Cover Art Diane P. Zincavage, Los Angeles, Ca.
Producer Bob Erdos
Stomp Off Records 549 Fairview Terrace,
York, Pa 17403

The Steinway piano in the Great Hall at the Bishopsgate Institute is a full concert-grand Steinway 'D', built in 1910. It was purchased from the Executors of the Dame Myra Hess Estate by the City Music Society, who currently own it. The instrument was fully reconditioned in 1981 by Steinway & Sons.

OTHER RECORDINGS.

•	
Ragtime Piano (7 tracks)	Saydisc SDL 11
Creative Ragtime (8 tracks) Eu	
The Robin's Return	Starline SRS 506
I Love a Piano Major N	Ainor SMCP 505
A Salute to Fats Waller	EMI SCX 644
Rags and Tatters	Contour 2870 19
Ragtime Dance Mekanisk Musik Muse	um MMM LP-21
Back to Boogie	. EMI MPP 5019
With Thee I Swing	za Express P550



COMMENTS by Neville Dickie

Being told to select a good recording studio with the piano of my choice and record an album of Harlem Stride doesn't happen to plano players every day of the week: But that's what Bob Erdos instructed me to do and this is the result. A few minutes on the telephone with Bob and we agreed on titles, which range oldest—MEMPHIS BLUES (copyrighted in 1912) to HONEY HUSH, THE LADY'S IN LOVE WITH YOU, INDIAN SUMMER and EYE OPENER (all copyrighted in

WOLVERINE BLUES was originally titled THE WOLVERINES by Telly Roll' Morton, and first recorded by him as a plano solo in 1923. The first jazz record I can remember hearing was WOLVERINE BLUES by Humphrey Lyttelloris band on a Parloophor 78 which my horsher had in his collection. CHICAGO BREAKDOWN (also known as STRATFORD HUNCH) was also recorded by Morton as a piano solo a year later than WOLVERINE. Don Lambert was an excellent 'Stride' plantst who recorded two of the titles here - THE LADY'S IN LOVE WITH YOU and BEAUTIFUL LOVE. The latter is an affectionate tribute to our jazz-loving Poodle, Bil-

ly, who passed away May 1962; he travelled to every gig over the past 7 years. Aside from being one of the great characters of jazz, Willie 'The Lion' Smith was an excellent composer, and I think his KEEP YOUR TEMPER is a good example of his writing. It was also published under the title KEEP YOUR TEMPO. I like Bob Zurke's 'gusty style' of writing and playing. He died prematurely at the age of 32, but before then ran his own Delta Rhythm Band, and made a name for himself with Bob Crosby's Bob Cats. His best known compositions were HOBSON ST. BLUES and

Of all the different sylves of passo plotters. If first plotters Strates the most strandating and challenging, for one-pool mean. Most takes one in a subject to the strandating and challenging, for the relieve one describ that have to ediffere to the thorse written by the creaters. So cre this claim I have given the Strate treatment to popular standards alongside classic titles by the creaters of this style. Tames P. Edward, Theory and the strate treatment to produce transaction of the strategy of the style of the style

Neville Dickie

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..... MORE COMMENTS by Tex Wyndham

Elsewhere on this sleeve my good friend Neville Dickie has provided a set of apt comments on Harlem stride piano and on the tunes comprising his program. Thus, I can concentrate on an activity for which I have lots of enthusiasm-telling a few personal anecdotes that will show you just what a top-drawer tickler Dickie is.

First, let's talk about Hanratty's. Hanratty's is a New York City watering hole

where one goes to hear the best jazz piano players, particularly those favoring prebop styles. Likely as not, a patron entering Hanratty's is going to see an Art Hodes, a Ralph Sutton, or a Dick Wellstood, or some other world-class keyboard shark. It's a simple rule-if you're acknowledged to be among the best in the business, you can play Hanratty's. As of this writing, Hanratty's is dusting off the piano stool for an upcoming three-week stint by Neville Dickie. There's the first clue.

Second, let's cover C. W. Post. This Long Island college provided the site for a "dream-come-true" concert on October 30, 1976, assembled by pianist-historian David A. Jasen. His goal was to gather on one stage the greatest practitioners of the kind of piano Dave particularly champions-difficult, flashy, hardhitting, performer-oriented "novelty" and stride ragtime that flourished in the 1920s. Wellstood was there, of course. Also Dick Hyman, who plays every type of music he attempts as if he'd been immersed therein for a lifetime. The legendary Lou Busch, who recorded as Joe "Fingers" Carr, came out of retirement to appear at C. W. Post. Without reciting the entire lineup, I can tell you that only one overseas planist was deemed sufficiently essential to the proceedings to be imported for just the one night. You guessed it, Neville Dickie. You're getting the idea. Third, let's fly across the pond to London, Neville's principal stomping ground.

Just a few years ago, I believe some kind of situation prevailed in London—tax law, musicians' union, cabaret licenses, or whatever-that encouraged certain establishments to provide entertainment consisting of music for listening played by a maximum of two players. The rule may still be around for all I know.

Anyway, the proprietors of the Pizza In The Park, adjacent to Hyde Park,

responded to this rule in a high-class way. They set up a nicely-appointed, intimate dining room downstairs from their main eatery, in which they installed two pianos The idea was, you'd get uninterrupted jazz every night by a Resident and a Guest The Resident kicked it off, played a set, called up the Guest to the other 88, the two of them went at it for a couple of tunes, the Resident departed, the Guest played his

Now the Guest might be any member of Britain's jazz piano community. On my two nights there, one Guest was Johnny Parker, who can give you rag, boogie, blues, just about any piano approach up into the 1930's, and the other Guest was the late Lennie Felix, a romantic, idiosyncratic musician who delivered basic 1930s, but worked imaginative transformations that skirted the boundaries of

Clearly the key to this concept was getting the right Resident. He had to be someone with the technical ability, temperament, breadth and sensitivity to fuse properly with whoever walked through that door and took the stage. When you hear the accurate, rhythmic, bright-sounding, hard-driving, inventive planistics on this album, you won't be at all surprised to learn that Neville Dickie was the Resi-dent. Those evenings with Neville and Parker, and Neville and Felix, were mighty tasty fare for this fan of vintage style piano.

That's about it. None of this is news to the British, as Neville's turned them on with a string of solid LPs over the years. But, except for half a disc of classic rags that came out quite some time back, stateside piano buffs haven't had a chance to get

the word until now Before closing, let me add one note for you trivia addicts. Victor Herbert, composer of "Indian Summer", died in 1924. Its melody first appeared as a piano piece in 1919, but was revived in 1939 as a pop tune with words by Al Dubin. As Neville tells us, many copies now bear a 1939 copyright, although I suspect that what was copyrighted in that year was the lyric, or possibly a revised arrange-

One last point. So far, there have been too few opportunities for me to get to London to sample the musical night life. There is only one musician I've been able to catch in person every time, so I guess he tops my must see" list. You've figured out who it is, and when you spin this platter you'll learn why.

March 1983

Yex Wyndham is a recognized authority on ragtime and early jazz, having performed it at national festivals and on LP, and reviewed it for the Mississippi Rog, Rag Times, The Second Line and other publication





Whisper Quiet®

Teldec

France of an Ozarana a Casar

Every age and every nationality has its favorite music, which not only evoke treasured memories in the listener, but which holds a special appeal to those who lived through the era during which these songs were at the height of their popularity.

And just as the mere whiff of an odor will awaken scenes from a past deeply buried in the subconscious mind, so the strains of a long forgotten melody will awaken the movements of the dance . . . muscles start to respond almost involuntarily at first, and then consciously, and before one becomes aware of it, fingers start tapping the beat and toes beat the rhythm. of the melody . . . these long forgotten memories crowd out the reality of the present time: The listener is again young and agile, the mind is filled with the vigor of youth and romance! Oh, what a wondrous power the mind possesses, to be able to eradicate years and years as if they never existed!

So join us on this journey to a time when you were a romantic youth, dance as you once danced; Romance as you once romanced! Or if you'd rather just close your eyes, you can imagine yourself twirling your Love in carefree abandon as you graciously float across the Ballroom of your mind, as you enjoy the unhampered bliss of being you again.

LATIN DANCE NOSTALGIA again reprises the music which you enjoyed, allowing you and your friends to rediscover the graces and fun you thought lost forever, as you once more become the Great Latin Lover . . . for this album contains many of the favorite tunes and orchestrations in flawless fidelity of the modern Stereo Sound recorded especially for you and your enjoyment.

For those who lived through these times, LATIN DANCE NOSTALGIA will be your FOUNTAIN OF YOUTH, and for those who were then too young, or who never knew these times, enjoy the wonderful tempo of the record, and learn the beauty, the gentle romanticism which gave birth - to your generation.

SALUDOS!

Augustine Moses Esposito, Sr.

Cada edad, cada nacionalidad y toda generacion tiene su preferencia en musica que no tan solo evoca gratos recuerdos mas aun tiene un sentir especial para las personas que han vivido atraves de la epoca durante la cual estas canciones alcanzaron poularidad. Subitamente la mente despierta al ritmo de la musica y los musculos comienzan a responder involuntariamente hasta adquirir conciencia.

Viejos recuerdos ya olvidados son revivdos haciendonos sentir el vigor de la juventud; la mente rejuvence.

Volvamos a esos anos cuando eramos jovenes romanticos, tomemos nuestras parejas y bailemos como una vez bailemos o cerremos los ojos y con la mente giremos el amor airosamente a traves del salon. Disfrustemos de estos treinta minutos los cuales nos brindan la inmensa gloria de ser joven una vez mas.

LATIN NOSTALGIA nos brinda la musica bailable que revive la alegria y diversion que todo amante de musica latina imagino perdida para siempre.

Este album contiene las canciones instrumentales favoritas grabadas con alta fidelidad etreofonica para nuestro deleite

Para todos los que vivieron durante estos anos LATIN NOSTALGIA les brinda la fuente de la juventud y para los que eran muy jovenes aun la oportunidad de disfrutar y poder apreciar la belleza de las canciones que dieron naciamiento a vuestra generacion.

PRODUCERS NOTES:

MUSIC and song of a particular time has a certain distinctive flavour, and, not unlike good wine, certain musical styles of a certain era have a particularily timeless flavor. Such was the time of 'The Latin Sound'. To capture the full impact of authenticity, I travelled through europe to record the finest representative music-makers. Each epoch gave their finest in rhythm. the exacting brass punctuations and spanish trumpet artistry. The artists on this record were recorded in the finest studios wherever I could locate them with the most knowledgeable direction of the The Music Master. of Davos, Switzerland, my friend Willie Bestgen! The recordings were made on the highest State of the Arts equipment. The clarity and purity, the impact of the immediacy of the sound has been preserved by transferring the original analog recordings to our digital (PCM) recording system, and transferred directly to my own Neumann Disk Cutting System. The Master Lacquers were then immediately transported to Hamburg Germany, where the metal stamping parts were fabricated under the most meticulous conditions and then pressed by Teldec on our specially mixed plastic to bring you gems of music on pristine disks, so that nothing will or can mar your enjoyment. PRIDE IN WORKMANSHIP AND MUSICIANSHIP is reflected in every beat. This record is handcrafted ESPECIALLY FOR YOUR ENJOYMENT!

Very sincerely

Leo de Gar Kulka, President Sonic Arts Corporation

SIDE A

UH UH MAMBO2:30 (P. Laine/P. Stone) Wolf/Sabam ASCAP
(G. Pralong/Mafaldo) de Gar Music ASCAP*
SUAVECITO2:40 (W. Bestgen/J. de Moreno) de Gar Music ASCAP*
AY AY AY BAIANA 2:17 (Besgani) de Gar Music ASCAP*
LINTERCONTINENTAL 2:31 C. Robnitz de Gar Music ASCAP*
HISTORIA DE UN AMOR 2:58 C. Almaran de Gar Music ASCAP*
SIDE B
ESO ES EL AMOR2:5- P. Iglesias de Gar Music ASCAP*
AL RITMO DEL CHA CHA 2:25 P. Stone Wolf/Sabam ASCAP
PIMPOLLO 3:08 Martinez de Gar Music ASCAP*
RRASHIAN 2:20

(Loebnitz/Malfaldo) de Gar Music ASCAF

ARIANE.... 2:24 G. Pralong/J. de Moreno de Gar Music ASCAP TEA FOR TWO. 3:07

Younars de Gar Music ASCAP*

*All tunes listed as published by de Gar Music ASCAP are sub-published from STAR MUSIC, SUISA, of Switzerland.

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Recorded in various parts of the World, MASTERED BY Leo de Gar Kulka, MASTERING ROOM/Sonic Arts, San Francisco, Calif.





CConviols 1977 Leo Kulke REPERTOIRE RECORDS/ SONIC ARTS CORPORATION 665 Harrison Street San Francisco, Calif. 94107



Canal Street Jazz Band New Orleans Stomp



S.O.S. 1005

PROGRAM: SIDE A:

1. NEW ORLEANS STOMP		
(Oliver-Picou)	(a)	3:38
2. SOCIETY BLUES (Ory)	(a)	5:32
3. FROGGIE MOORE RAG (Morton)	(a)	5:22
4. PANAMA (Piano Solo) (Tyers)	(a)	3:30
5. MISTER JELLY LORD (Morton)	(c)	3:22
6. EASY COME, EASY GO BLUES		
(Bergere)	(c)	3:17
		24:41

SIDE B:

1. WEATHERBIRD RAG (Oliver)	(b)	2:59
2. THE GIRLS GO CRAZY (traditional)	(b)	7:48
3. DON'T YOU LEAVE ME HERE		
(Piano Solo) (Morton)	(a)	3:46
4. COME BACK SWEET PAPA		
(Barbarin-Russell)	(a)	4:16
5. ORY'S CREOLE TROMBONE (Ory)	(a)	4:32
		23:2

Musicians:

Oivind Kvarvag:

Trumpet, 37 years old, he is an office clerk. Øivind has been playing traditional jazz since the late 50's, and together with trombonist Øivind Fjellheim, was the initiator and leader of

Øivind Fiellheim:

Trombone, 33 years old, he is an officer in the Fire Brigade. Øivind arranged many of the tunes on this LP.

Evvind Aas

Clarinet, soprano and alto sax, 38 years old, he is a professor of geophysics. Eyvind is a vegetarian and practices Yoga. Like Øivind Fjellheim, he is responsible for many of the arrangements.

Morten Gunnar Larsen:

Piano, 24 years old, he is a professional musician. Presently he is in New Orleans playing piano in the vaudeville show "One Mo' Time." At home in Oslo, he leads "The Ophelia Ragtime Orchestra."

Svein Otto Aarbostad:

String Bass on all titles except Side A, tracks 5 and 6, 21 years old, he is a student.

Per Johan Frydenlund:

Drums, washboard, 21 years old, he plays banjo in a neighborhood band, guitar in a Django-styled quartet, and joined the Canal St. Jazz Band as a drummer in 1978.

Børre Frydenlund:

Banjo, guitar and vocal, 29 years old, he is a tram driver. Børre enjoys Bix Beiderbecke, P.G. Wodehouse, pilsenser beer and solitude. He has arranged some of the tunes on this record.

Guest: Stein Erik Tafjord:

Tuba on Side A, tracks 5 and 6, 24 years old, Stein is a profesional musician. Normally he plays in Yure Sulæen Jass Eirsemble. An LP of this band that includes Per Frydenlund and Morten Gunner Larsen is available in the U.S.A. from Skandisk, 3424 South 19th Avenue, Minneapolis, Minn. 55407.



Øivind Kvarvag, Øivind Fjellheim, Børre Frydenlund, Eyvind Aas, Per Johan Frydenlund, Svein Otto Aarbostad, Morten Gunnar Larsen

Credits:

) + (b)	September 8th and 9th,
ecorded	1978, Trondheim, Norway
ngineer	Arne Bryn
Recorded Mai	ch 13, 1979, Okorek Lydstudio,
	Oslo, Norway
ngineer	Trond N Borge
echnical Production	Trout Audio Labs, York, Pa.
fastering and pressing	Z Sonic Arts Corp.,
	San Francisco, Ca.
over Design	Dana Crowe
roducer	Bob Erdos, York, Pa.
tomp Off Records .	549 Fairview Terrace York, Pa.
	17403

Other Recordings:

CANAL STREET JAZZ BAND "Hot Sauce" Herman HJLP 1002 MORTEN GUNNAR LARSEN "Classic Rags and Stomps" Flower ABM 439 MORTEN GUNNAR LARSEN "Don't You Leave Me Here" Sonet SLP 1450

Notes

How does it come to pass that a relatively unknown jazz band from Oslo, Norway has this record issued in the United States? It all started when jazz drummer Hal Smith returned to the

United States from the 1978 Old Jazz Meeting in Warsaw with a glowing report of a young band that as he put it, "was far and away the best band there." A note to banjo player Børre Frydenlund induced a tape of the band made during a radio Warsaw broadcast. The tape more than confirmed Halfs accordeds.

When the band played at the New Orleans Jazz and Heritage Festival the following Spring, final arrangements were made for them to record. Incidentally several jazz friends at the festival wrote to me that of all the bands they had heard, the Canal Street Jazz Band was the most exciting.

Some of the resultant recordings were issued in Norway on Herman Records and others on this LP. Originally it was intended that only the Norwegian LP would be released, but reaction from those in the United States who purchased it, along with the review, was so enthusiastic that it seemed incumbent to issue additional

material by this hot band.

The material in this LP was recorded during several sessions, some in the studio, some during club dates.

The repertoire of the band draws from the classic tunes of the twenties, many very obscure and seldom played since then, and the tunes that have been played in New Orleans for the past fifty years.

The Canal Street Jazz Band stamps its own interpretation on all of the tunes in this LP. So far as we are aware, two of the tunes have not been recorded since the original recordings, Society Blues and Easy Come Easy Co Blues.

The only recording of Society Blues was made in June 1922 by Spikes Seven Pods of Pepper Orchestra, which featured Kid Ory, Mutt Carey, and Dink Johnson. The Canal Street Jazz Band takes

advantage of this excellent material to come up with an interesting interpretation which includes a hot clarinet-trombone duet. Trombonist Øivind Fjellheim achieves an earthy tone and phrasing reminiscent of Roy Palmer.

Easy Come and Easy Co Blues finds Per Frydenlund playing wash board and the band achieves a raggy feeling that is infectious and guaranteed to chase away the blues. This composition by P. Berger, est distinguished from a tune of the same title recorded by Bessie Smith, was recorded only once previously by Jimmy Bertrard's Washboard Wizards in 1927, which session incidentally produced some of the most relaxed Armstrong ever and marvelously sympathetic interplay with Johnny Dodds. The Caral Street Jazz Band captures the carefree spirit of the original recording, utilizing a very different instrumentation.

One of the characteristics of the Canal Street Jazz Band that disnguishes it from most traditional Jazz bands is the light rhythm led by the illiting banjo of Børre Frydenlund and the varied and tasteful drumming of his younger brother Per. Svein Otto Aarbosad, a fire Pop Foster Inspired bassist, or guest tubaist Stein Firk Taijord fill out the rhythm section with just the right amount of drive and bounce to keep feet tapping.

Morten Gunnar Larsen has gained world renown as a ragtime pianist and interpreter of Jelly Roll Morton styled piano. His renditions of Panama and Don't Law Mt Here are highlights of this LP. Throughout the record he is a pillar of strength as a band pianist.

Øivind Kvarvag's lead trumpet is torrid throughout this LP, as to classic jazz. Band plays hot with the discipline essential to classic jazz. They also enjoy playing in a losser fashion less structured material such as The Girls Go Cruzy, here boiled for almost eight minutes.

Bob Erdos

The Midsummer Mozart Festival Orchestra Lilian Kallir, Piano George Cleve, Conducting





SIDE I

Allegro

Allegro

Symphony in Eb Major, K. 161a (184/166a) Molto presto Andante .

Piano Concerto No. 17 in G Major, K. 453 Lilian Kallir, Piano

SIDE II

Piano Concerto No. 17 (conclusion) Lillian Kallir, piano

> Andante Allegretto

A FEW COMMENTS BY THE PRODUCER®

Those of you who have loyally followed our series of "The Joy of Mozart" recordings have stereo signal then went directly into the Digital recorder. undoubtedly noticed variation in the characteristics of the recordings. We moved from a close sound somewhat within the perspective of the conductor to the expansive ambiance heard in the audience, and then moved midway back toward a more intimate sound, while retaining ambiant fullness in the fortissimi passages. These changes are brought about in my earnest desire to bring you a more exciting and pleasing record every time. Each of the characteristics has its advantages as well as disadvantages. When one is closer to the source, the blanket of audience presence is not very pronounced. When one attempts to capture more of the ambiance of the environs, one automatically increases the audibility of the audience who do cough or sneeze occasionally. The ideal situation for recording would be an empty hall filled with sound-absorbing dummies, but often we should miss the life and spirit of a live Recording! Live recordings made for a Commercial Record represent the highest form of the Art of Recording and its new technologies. Absolutely unique problems are present with each and every concert being recorded simply because of the unpredictability of fate. There are no pat answers. One must trust instinct guided by experience. One needs to have knowledge of the sound coupling of acoustic instruments, sound radiation, coloration or influence of an audience in a hall, microphone characteristics, and how these will work together.

In order to properly record these live performances in an ideal manner. I have chosen the combination of a single-source stereo microphone, two miniature omnidirectional condensors, two crown PZM and two Wahrenbrock/Long PZM microphones, as well as two highly sensitive cardioid condensor mikes, i.e. Neumann U-49's. Most of the time I settle for just one matched pair or the Stereo Mike, my beloved AKG C-24 in the sum/difference mode, supplemented with two PZM's and on occasion a Quad Encoder from CBS Labs. So all of you Surround Sound decoder owners, treat yourself to some REAL ambiance of the natural kind.

In this recording I used the C-24 center stage on a high stand so that the capsule is over and above the direction of the plano lid, focusing on the orchestra behind it. Then I placed two of the finest Wahrenbrock/Long PZM microphones about 50 feet back into the audience facing the center and pasted on the wall about 40 feet up. Since they are hemispherical in nature it matters not in which direction they "face". These were fed into the rear channels of the encoder, the C-24 into the front channels. The encoded

Once set there is no turning back, no take two, no changing of levels of the orchestra since one cannot ride gain during the performance without altering the dynamics and sometimes the imaging as well. Everthing worked like a charm and I was most elated with the clarity, imaging and ambiance of this recording.

This recording was made on the Sony Digital PCM recorder and transferred directly to the Neumann cutting amplifier, bypassing the signal delay necessary for computer controlled pitch and depth adjustments. All adjustments are made by hand by knowing the music and anticipating louder passages, etc. The selected Lacquer Master is cut with a specially designed ruby cutting tool to preserve the maximum harmonics of the music, which contribute to the "naturalness" of the sound. The ruby is wiped with a liquid I developed which has made it possible to cut a smoother groove, resulting in a considerably quieter recordgroove with exact etchings.

Immediately after Mastering, the record is flown by Clipper Air to Hamburg, Germany where it is processed in most cases in less than 48 hours. We carefully have a father and mother developed as well as several stampers. All metal parts are treated with POLYREIN FORMULA 37* which promotes the smooth and even flow of the special Teldec Vinyl. We press an extra-heavy record of 140 grams (as compared to the 80-110 gram conventional record. The propietary Formula 37 also has a tendency of reducing the internal stress of the cooling vinyl. The result is a very unique record with considerably less surface noise, reduced resonance during playing (a heavy record does not act like a drum-head on the turntable) and a preservation of the high-frequency overtones of the orchestral instruments. The records are hand inserted into an anti-static vinyl sleeve, and then into double album sleeves. All this is to prevent record warpage through careless handling on the way to you. We know it is important for you to be able to enjoy the pleasure of listening to this thrilling musical performance without the customary annoyance of mechanical noise interference.

So, lean back, dim the lights and become part of the audience as Sonic Arts proudly presents this inspired recording for Your Command Performance!

> President, Producer/Engineer SONIC ARTS CORPORATION

Leo Kulka

The Sonic Arts Story®

Sonic Arts Corporation located at 665 Harrison Street San Francisco, California 94107, is an organization totally dedicated to the production of outstanding music, flaw lessly recorded and attractively packaged to provide maximum ownership enjoyment.

Sonic Arts Corporaton was founded by Mr. Leo de Gar Kulka, who is also its current President and Chief Records ing Engineer, and whose commitment to the highest standards of quality has been his trademark all through his extensive career in the recording industry. He has recorded and/or produced more than seventeen Gold Roords, such as Frank Sinatra's "The Second Time Around," along with Nat "King" Cole, Herb Alnert, Danny Kave. the Quicksilver Messenger Service, Janis Joplin, the Jefferson Airplane, Sly and the Family Stone, to mention a few. He has also been a prime leader and member in all the of the leading Industry Organizations, along with being the Founder and first President of the San Francisco Chapter of th National Academy of Recording Arts and Sciences

Mr. Kulka's philosophy developed, as he states, because: "For all the years I have been in the recording business, I had to record and conform to the client's wishes, even if they were wrong. Though I can count the fine sessions which I really enjoyed doing on the fingers of my hands, I have never lost sight of the reason that brought me into the business in the first place: the dream of combining the Artistic capabilities of truly great performers and masters of the instruments with the best technology has to offer, and acting as a catalyst to create truly memorable performances free from technical faults To accomplish this, Mr. Kulka has become a craftsman in the Art of Recording and views the machines and processes not as an end in themselves, but as tools to create meticulously crafted and musically inspiring recordings.

Listening to any one of the recordings on the Sonic Arts Label, one knows that they are a "dream come true, as they represent outstanding artistic performances and the pinnacle of technical skill. Aside from the craftsmanship, Mr. Kulka's love, dedication, and enthusiasm for musical verve, allows the artist to work in an atmosphere of live creativity. This relaxed dedication affects the entire organization, allowing each person to be his or her very best in everything they do. His technical skills and years of experience coupled with an insatiable hunger for facts and perfection, produce the finest quality recording to appear on the market.

At first produced in extremely limited quantities for a close circle of music lovers and technical aficionados. these quality recordings are now available to the general

To constantly increase the quality of recordings, Mr. Kulka stavs abreast of the latest advancements in the recording industry. Sonic Arts Corporation was the first recording company to own the Digital PCM recorder, thus again assuming the lead in bringing the finest technological advances to the transparency of "live" performances captured on record.

"The catalog of Sonic Arts Records and Repertoire Records represents the realization of a life-long dream of mine. The type of quality recordings now issued and scheduled for future release will maintain the high standards of a true connoisseur's record label." This statement of the President of Sonic Arts Corporation, Leo de Gar Kulka, sharply contrasts with the statements of others. whose only aim is to catch lightning in the bottle with an Instant hit. The records that are produced and offered to the discriminating public will continue to be made in quantity where control can be exercised to assure outstanding quality. All records are pressed on a special 140 gr. vinyl by Teldec in West Germany; every nuance of realism is now assured. Sonic Arts looks forward to providing you with musically inspired and enjoyable artists. and the best in recorded sound. You may use the enclosed order blank to add more of these incomparable musical gems to your record library.

Sonic Arts Corporation 665 Harrison St San Francisco, CA 94107 (415) 781-6306; 957-9470 Kenneth K. Lee, Jr.





LIVE IN CONCERT! Vol. I The Midsummer Mozart Festival Orchestra, directed by GFORGE CLEVE recorded live in Concert! Concerto in A Mai, for Clarinette and Orch., Mark Brandenbure soloist: Overture to 'The Magic Flute', Aria 'Parto, parto, ma tu

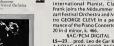
ben mio' Leslie Richards, sopr. FOR THE IOY OF MOZART SAC/PCM DIGITAL LS-22... prod. Leo de Gar Kulka A SONIC ARTS CORP. RECORD STEPHEN KATES, CELLO

FAVORITE FRENCH COMPOSERS A lyrical collection of your favorite French Composers and their most memorable compositions including: Fauré, Sicilienne; Ravel, Habanera: Debussy, Girl with the Flaxen Hair: and the magic of Messiaen's "Louange a l'Eternite de Jesus." An enchanting musical program. Carolyn Pone Kohler at the Bösendorfer

SAC/PCM DIGITAL LS-27...prod. Leo de Gar Kulka A SONIC ARTS CORP. RECORD



The Midsummer Movart Festival Orchestra



LIVE IN CONCERT! Vol. II International Pianist, Claude Frank Joins the Midsummer Mozart Festival Orchestra and Maestro GEORGE CLEVE in a performance of the Piano Concerto No.

LS-23...prod. Leo de Gar Kulka A SONIC ARTS CORP. RECORD

TIBOR SZASZ "SOLID GOLD" Bartok, Evening in Transylvania, Ostinata: Chopin, Winterwind: Liszt, 'Gnomenreigen', Sonata 'b' Mendelssohn, Schubert, An incredible piano virtuoso discovery in an incredible performance at the Bösendorfer Konzertfluegell DIGITAL - SAC/PCM

Discover the fastest rising Star of the Piano . . . unbelievable!! LS-16 . . . Cohn/Kulka Product A SONIC ARTS CORP. RECORD





LIVE IN CONCERT! Vol. III. Acclaimed Violinist, Daniel Kobialka is soloist in the Concerto No. 1 in B flat, k.207 for Violin and Orchestra, Maestro Cleve Conducting.

SAC/PCM DIGITAL LS-24... prod. Leo de Gar Kulka A SONIC ARTS CORP. RECORD STEPHEN KATES plays his 1739 Dominicus Montagnana Cello in a TRIBUTE TO PIATIGORSKY with BROOKS SMITH, piano, 14 variations on a Paganini theme. Haydn Divertimento, von Weber Adagio and Rondo, Chopin Nocturne, Tschaikowsky Valse Sentimental. SAC-PCM DIGITAL

Rated as one of the finest Cello recordings ever made! , by Leo de Gar Kulka 15-13 A SONIC ARTS CORP. RECORD







A SONIC ARTS CORP. RECORD

WALT TOLLESON and HIS BIG BAND



LS-31... prod. Leo de Gar Kulka A SONIC ARTS CORP, RECORD





STEPHEN KATES ORGANASM . . .

RACHMANINOFF SONATA Warren Lubich at the Wurlitzer in G minor, No. 19 for Cello and The power and beauty of the Piano. The romantic genius of mighty Wurlitzer in all its glory Rachmaninoff - the Virtuoso genand percussion rendered in a thrilling and dynamic recording - as ius of Stephen Kates - the Dominicus Montagnana Cello - and well as the sampling of a Theater the Bosendorfer Planol In Digital Organ and a privately owned Pipe Another "Sonic" Love Affair Organ in an old Mansion . . . with Music, Carolyn Pope Kobler EXTRAORDINARYI

at the Bösendorfer. SAC/PCM DIGITAL LS-15...prod. Leo de Gar Kulka SAC/PCM DIGITAL LS-26...prod. Leo de Gar Kulka A SONIC ARTS CORP. RECORD A SONIC ARTS CORP. RECORD







It was an early day in September, and an early snow storm was bringing several inches of big, soft flakes to the ground. The world was transformed into a dream before our very eyes, it seemed almost as if the Almighty had brought forth his sugar-dispenser and powdered the world, just as my mother used to sugar freshly baked Gugelhupf. We were sitting in the challet of our firends Willy, Betty and Bea Bestgen in Davos, Switzerland, enjoying a fine glass of wine and nibbling on several sorts of wonderful cheeses. Our thoughts turned back to the past.

Having lived in California for so many years, I had not seen snow since olden times and could not help reminiscing. We spoke of many things that had given us pleasure then. And since Willy Bestgen is a performer and composer in addition to my own lifetime involvement with music, it was natural that our talk drifted toward musical experiences. We savoured the conversation as a connoiseur would when the slightest whiff or fragrance conjures up scenes buried deep within the subconscious. So we came to talk about the wonder of SUNDAYS—long ago.

We remembered that Sundays started off with distant churchbells which seemed to awaken all the other churchbells in the town. Delicious odours eminated from the kitchen, where breakfast and freshly brewed coffee waved magic throughout the house. Sunday was "dress-up" day; it was a carefree day, when father was home and the whole family was together. After lunch there was a "Spaziergang", or promenade, which consisted of a slow ramble towards the City Park. There, in the very center of the park, was a wonderous old round building, open with beautifully carved wooden colonades and a decorated roof. In front and around the sides were benches shaded by giant trees, which provided a soft and gently flickering protection. The temperature was deliciously warm and the air was filled with festive gentility and expectation . . .

Soon a group of uniformed men made their way to the Bandstand. There was shuffling of scores, the random tuning of instruments, and agradually a hush fell over the assembled visitors in the park. Everyone found a seat or a tree to lean against, and the proceedings began. A man in splendid uniform appeared and took his position on the podium, which of course made him look even more impressive and commanding. He raised his hands to allow

both musicians and audience. His right hand held a wonderful white stick. He would rap it smartly upon the music stand in front of him and then raise it majestically into the air. And as he waved it about, MUSIC came from it Moreover, this was music to stir the soul. Waltzes, Gallops, Spanish Airs evoking the exotic mysticism of Carmen, Bullfights, the magic of Moorish castles and dark-eyed senoritas. What a thing this was, the SUNDAY CONCERT IN THE PARK!

And in memory of these wonderful times, the present album was conceived. WILLY BESTGEN assembled and arranged a typical potpourie of tunes, and we engaged the biggest, finest brass band to be found: "THE ENGADINER BLASORCHESTER" from the canton of Engadin in Switzerland. We recorded it, using the finest equipment, to give you the truest, most realistic sound possible. It was a labour of love, and it produced this quadraphonic record, SQ encoded, which is designed to give hearers a magnificent experience in audio realism. For those of you with Stereo and Monoural equipment, this album will also bring great listening pleasure, as you will not have to miss one precious note.

And most of all, this record is your very own transportation to the world of feelings and bit-tersweet memories! So relax, close your eyes, and let the March of the Grenadiers carry you of!! You will travel all over Europe, Switzerland, Germany, Austria, France, and Spain, as Firer Jacques gives way to the Reltermarsch, and thence unto Spain! Arragon, Sun of Spain, El Picador, Don Jose and the Salutos Amigos recapture of its old world romance, as Spanish steel sparkles once more! Then back to the land of the alps and helmeted cavalry as the Spitzen Reiter and Trompettenwatzer reveal what true "bandsmanship" can do for the lovers of revelry.

Finally, it's goodbye, or "up and away" with our last selection HOCH HINAUS!

For those of you who knew these things once in your lives, may your memories gladden your hearts. And for those who were too young, it's never too late. For here it all is again, the make believe moments of A SUNDAY CONCERT IN THE PARK. For is not this wat music is all about? . . to create, to emphasize the imagination and to feed the Soul.

Very Sincerely, Leo de Gar Kulka March of the Grenadiers

Brother Jaque**

Allouette**

Cavalry March (REITER MARSCH)

Arragon Sun of Spain

El Picador Don Jose Saludos Amigos Riding at a Gallop (SPITZEN REITER)

Waltz of the Trumpets (TROMPETEN WALZER)

Have a Happy Day

Written by Willy Bestgen
** French Folk Tunes arranged by Willy Bestgen

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Mixed and engineered by Leo Kulka

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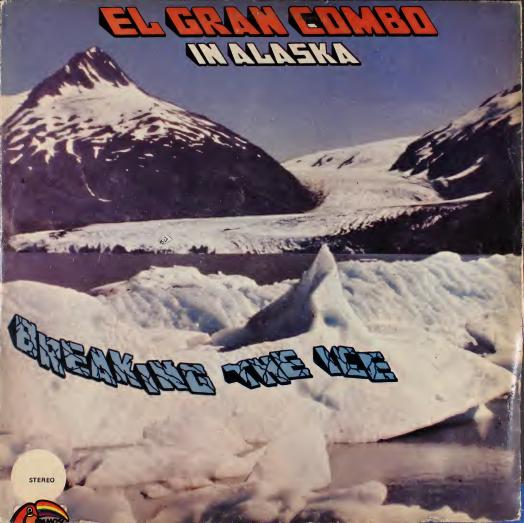
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by Leo Kulka

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665 Harrison Street, San Francisco,

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LADO A

- CARBONERITO (Pete Velásquez)
- LAS CREENCIAS
 (Tommy Sánchez)
- 3. AMIGO MIO (Gabriel Romero)
- NO ES DE PENA (Roberto Anglero)

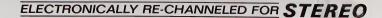
LADO B

- 1. AMOR BRUTAL (Benjamín Muniz)
- AZUQUITA PAL CAFE (Perín Vásquez)
- IMAGINACION (Perín Vásquez)
- LA MAL PENSA (Johnny Ortiz)

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THE ORGAN CHRISTMAS

KEN GRIFFIN



KEN GRIFFIN at the Organ

JOY TO THE WORLD SILENT NIGHT SILVER BELLS PUDOLPH, THE RED-NOSED REINDEER AWAY IN A MANGER (Luther's Carol) THE FIRST NOWELL ADESTE FIDELES (O Come, All Ye Faithful)
O LITTLE TOWN OF BETHLEHEM
KRINGLE'S JINGLE
HERE COMES SANTA CLAUS (Down Santa Claus Lane)
I'LL BE HOME FOR CHRISTMAS
WHITE CHRISTMAS



HI-FI

Rossini Overture to "William Tell" and The "Siege of Corinth" Overture Weber Overture to "Der Freischutz" Sibelius Finlandia and Valse Triste

"The most beautiful and precious of human rights is that of doing nothing." Thus wrote Gioacchino Rossini a few years after he had baffled the musical world with his sudden retirement. Hawing produced thirty-eight operas in nineteen years (1810-1829), Rossini "felt a need for repose," and lived out the remainder of his 76 years mostly in Paris where his soirees, magnificent dinners and witty personality delighted all who came into contact with him. Apart from a pair of works for the church, and a number of miscellaneous songs and piano pieces (some of which formed the basis for Respighi's ballet score, La Boutique fantasque), the composer of William Tell never again wrote for the stage.

Rossini's operatic output may be roughly divided in two parts: the youthful period (1810-1817) during which he composed his masterpiece, The Barber of Seville; and the last dozen years of his active career (1817-1829), which ended with William Tell. Here are two pieces representing the range of Rossini's musical experience: The Overture to William Tell and The Siege of Corinth Overture.

The overtures of Carl Maria Von Weber have become staples of the orchestral repertoire and have become the most familiar of all concert works. The earliest of his opera, Der Freischutz, supplied the Overture, his most familiar piece. The opera itself started the whole school of German opera, and his influence on music has been considerable.

Although Finlandia is the best known of Sibelius' patriotic works and the Prelude to The Tempest is a relatively unfamiliar example of his nature music, both have in common their origin as theatre pieces. During 1899 a freedom of press campaign developed in Finland in response to a series of restrictive measures which Russian Imperial authority sought to impose upon Finnish and Swedish newspapers. A number of patriotic benefits were arranged to raise both financial assistance and moral support. To one such theatre benefit Sibelius contributed a rather hastily contrived musical accompaniment for a series of tableaux illustrating the glories of Finland's past. The following year (1900) he extracted and revised a section of it which he titled Finlandia. (The work has a variety of equivalent names. It is sometimes called Suomi, which is Finnish for Finland. In Germany it has been known as Vaterland and in France as La Patrie.) The work incurred official displeasure, and in Riga, in 1904, one enterprising conductor resorted to performing it under the innocuous title of Impromptu. It is as exhilarating a patriotic piece as one can find in the orchestral repertoire, raucous, strident and belligerent as a work of this sort ought properly to be.

In 1901, Jean Sibelius suffered from a disease of the ear, which threatened to bring on total deafness. He became increasingly morbid. It is interesting that at this time he wrote his highly popular salon piece, Valse Triste. Fortunately, complete recovery took place.

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BROOK BENTON (Mercury Records) sings THINK TWICE

THE BROTHERS FOUR (Columbia Records) sing SUMMER DAYS ALONE

THE DAVE BRUBECK QUARTET (Columbia Records) plays THE LAWLESS MIKE

JOHNNY CASH (Columbia Records) sings THE BATTLE

THE MILES DAVIS QUINTET (Columbia Records) plays DRADDOG

PERCY FAITH and His Orchestra (Columbia Records) play HAWAIIAN LULLABY

LESTER LANIN and His Orchestra (Epic Records) play THIS COULD BE THE START OF SOMETHING

MITCH MILLER and the Gang (Columbia Records) sing SING ALONG (German Version)

JERRY MURAD'S HARMONICATS (Columbia Records) play TUXEDO JUNCTION

PATTI PAGE (Mercury Records) sings DONDI

DINAH WASHINGTON (Mercury Records) sings SOMEWHERE ALONG THE LINE

ROGER WILLIAMS (Kapp Records) plays GIGI

Limited Edition Available to Club Members Only

THE HEADLINERS, Volume 2

JOHNNY CASH . The Battle

PERCY FAITH AND HIS ORCHESTRA . Hawaiian Lullaby ROGER WILLIAMS • Gigi (Courtesy of Kapp Records)

MITCH MILLER AND THE GANG . Sing Along (sung in German)

PATTI PAGE . Dondi (Courtesy of Mercury Records) THE MILES DAVIS QUINTET . Draddog

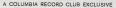
LESTER LANIN AND HIS ORCHESTRA . This Could Be the Start of Something (Courtesy of Epic Records) BROOK BENTON . Think Twice (Courtesy of Mercury Records)

THE HARMONICATS . Tuxedo Junction

THE BROTHERS FOUR . Summer Days Alone

DINAH WASHINGTON . Somewhere Along the Line (Courtesy of Mercury Records)

THE DAVE BRUBECK QUARTET . The Lawless Mike



THE HEADLINERS, Volume 2, has been pressed exclusively for Club Members, and is the Club's gift to you. This superb Club Exclusive recording comes to you with our compliments as a "Thank You" for your continued interest in the Columbia Record Club. We hope THE HEADLINERS, Volume 2, brings you many hours of listening pleasure.

LESTER LANIN

Lester Lanin's reputation for sure-fire entertainment has made him one of the busiest men in the music world. Long established as the favorite maestro for all the top events in high society, he became a nationwide favorite a few years ago with his first Epic recording. Lester's personal enthusiasm is reflected in the guickstepping, high-flying style of his music. On the bandstand and off, he radiates vitality and he communicates it to everyone around him. "We're out to make people happy," he says. "If it's a party, let it be a party-gay, cheerful and full of fun." Obviously, Lester speaks with a voice of authority, because millions of people feel that a party just isn't a party unless there's music by Lester Lanin! On this exclusive Club record, Lester plays Steve Allen's great song This Could Be the Start of Something.

ROGER WILLIAMS

Born in Omaha, Nebraska, the son of a prize-fighter-turnedminister and a music teacher, Roger Williams has combined both heritages...and come out a winner. During World War II he was a Navy boxing champion. Today he is the biggest-selling planist in the record business. After receiving his Bachelor of Arts at Idaho State College and a Master of Arts at Drake University in Des Moines, Iowa, Roger enrolled at New York's famed Juilliard School of Music. Professional doors opened wide after he won first place in two important television talent contests: "Arthur Godfrey's Talent Scouts" and "Chance of a Lifetime". Fame followed shortly thereafter when Roger signed an exclusive Kapp recording contract. With his record of Autumn Leaves, he hit the top. It sold over two and a half million copies and since then, the Williams touch on any song means a best seller. Heard on this Club recording by courtesy of Kapp Records, Roger plays

PATTI PAGE

When a Denver critic called Patti Page "the indisputable Queen of Popular Song," he was echoing the sentiments of millions of record-buyers all over the world. Ever since Patti burst upon the popular-music scene with her Mercury recording of Tennessee Waltz, she's been a star of the first magnitude. She's racked up a grand total of ten gold records for million-selling singles (more than any other girl singer in record history)...she's a headliner on television and in night clubs...she's written a best-selling book for teen-agers called "Once Upon a Dream"...and she's appeared in the movies "Elmer Gantry" and "Dondi". From the lat-ter film, Oklahoma-born Patti sings the title song on this exclusive Club record, through the courtesy of Mercury Records.

JERRY MURAD'S HARMONICATS

The Harmonicats may not look like pioneers-but they are. These three men-Jerry Murad, Al Fiore and Don Les-are the first harmonica players ever admitted to the American Federation of Musicians, and their unique artistry has brought new recognition to the harmonica as a musical instrument. Their success story began in a recording studio in Chicago in 1947 when they recorded an all-time great tune called Peg o' My Heart. The recording took off like a rocket, and soon amassed a grand total of three million sales. Since then, the Harmonicats have been a major attraction in top theaters and night clubs. All three men are alumni of the late Borrah Minevitch's Harmonica Rascals, and their flair for showmanship has contributed to their immense success. Here's their delightful performance of Tuxedo Junction -exclusive for Club members

MITCH MILLER

Mitch Miller's great zest for living is ideally expressed in his "Sing Along" records. With his firm background in classical music and his sensitive understanding of popular music, Mitch can create a mood so infectious that listeners find themselves tapping their toes, humming along and finally joining in singing almost without knowing it. The success of such records as The Yellow Rose of Texas and The March from the River Kwai led to the "Sing Along" series, the most popular album series of the decade. Join the "Sing Along" fun with Mitch and the gang in an intriguing German-language version of the song Sing Along.

BROOK BENTON

Early in 1959, the listening world became aware of a new sound on records—a warm, rich, compelling sound—and it belonged to a young man named Brook Benton. The song was It's Just a Matter of Time . . . and its million-selling impact was made even greater by the fact that Brook also wrote the song. Since then, the Benton success story has grown with every record released. Brook sings in a way that goes past the ears, and into the heart of the listener. His style indeed retains much of the dramatic simplicity and plaintive emotion of the old-time spirituals he used to sing as a boy in North Carolina. Brook's voice is ideally showcased for your pleasure, by courtesy of Mercury, in Think Twice on this record.

THE BROTHERS FOUR

"Put away your school books, men. This is the Colony Club in Seattle calling-and we want you." Thus four fraternity brothers at the University of Washington exchanged the academic life for the fascinating world of show business. Their booking in Seattle led them to San Francisco and "the hungry i" (the club which has helped launch Mort Sahl, Shelly Berman and The Kingston Trio). Today the most successful new vocal group to appear on the entertainment scene, The Brothers Four (John Paine, Bob Flick, Dick Foley and Michael Kirkland) explain their success this way: "We think of ourselves first and foremost as fun singers -and want to keep it that way. The ideal thing is if the audience has as much fun as we do." Audiences obviously do-witness their best-seller Greenfields-and The Brothers Four keep the pleasure growing with Summer Days Alone.

DAVE BRUBECK

Dave Brubeck and his Quartet are famous not only in America but all over the world, where their records and in-person appearances have spread enthusiasm for modern jazz. Noted for his unusual block chord harmonic structures, Dave presents daring improvisations which offer an encyclopedia of musical styles, ranging from the formalities of Bach to the reaches of outer space. "When I get inspired, I'm the happiest guy in the world," Dave has said. His audiences can be included in that statement,



at jazz festivals, in night clubs, in Carnegie Hall and at home by the phonograph. Here Dave, Paul Desmond on alto sax, Gene Wright on bass and Joe Morello on drums apply the Brubeck touch to The Lawless Mike.

DINAH WASHINGTON

Long hailed by fans of jazz and rhythm-and-blues as "Queen of the Blues," Dinah Washington has been singing since she was a girl of 11 in Chicago-first as a gospel singer, later with Lionel Hampton's band, now as a solo headliner in the nation's top clubs and on Mercury records. Her versatility is phenomenal. She consistently draws superlatives from the most dyed-in-the-wool jazz fans, and at the same time, her straight-from-the-heart style has brought her equal fame with the general public-a fame dramatically demonstrated recently with her best-selling recordings of What a Diff'rence a Day Makes and Unforgettable. Heard here by courtesy of Mercury, Dinah slips into her "Queen of the Blues" mood to sing Somewhere Along the Line, the heartfelt lament of a woman scorned

PERCY FAITH

At the age of fifteen, Percy Faith made his debut as a concert pianist in Toronto's famed Massey Hall, and his name has been inextricably linked with fine music ever since. A composer, arranger and conductor of wide-ranging musical taste, Percy has recorded such million-sellers as Delicado, Theme from "A Summer Place," and The Song from Moulin Rouge, along with a group of albums that have set new standards for musical imagination. His radio broadcasts and scores for motion pictures have spread his fame still further, and his touch is as sure in Latin American melodies as in romantic ballads, in Continental tunes as in Broadway's hits. Percy turns to the tropics to offer here his original composition Hawaiian Lullaby.

MILES DAVIS

Every year when results are announced in the "Down Beat," "Metronome" and "Playboy" jazz polls, the number-one man on trumpet is invariably Miles Davis, who has been hailed all over the world as the most important and influential trumpet-player in jazz today. While still in his teens, Miles got the chance to sit in with Gillespie and Charlie Parker who were on tour in St. Louis. Dizzy and "Bird" immediately recognized that this young man had something extra-special to say. Encouraged, Miles headed for New York to study at the Juilliard School of Music. He was quickly accepted by the group that centered around Parker and Gillespie. and his star ascended with dazzling speed. For Club members, Miles is spotlighted with rhythm backing in Draddog.

JOHNNY CASH

A few years ago, a tall, handsome young songwriter named Johnny Cash walked into a Nashville recording studio to audition a tune he had written. The song went over big-and so did the singer. The tune was the sensational I Walk the Line, which not only hit the top in the country and western field but also was listed among the nation's top 20 popular recordings. A few months later, Johnny Cash was invited to become a regular member of radio's beloved "Grand Ole Opry"... and since then his warm, backwoodsy baritone has become one of the most popular voices in the music world. Johnny specializes in songs that re-flect the sweep and greatness of the American West. One of his best is included on this record ... the stirring The Battle.



HI-FI

Berlioz Symphonie Fantastique

Berlioz, in his Memoirs, has a good deal to say about the Symphonie Fantastique. He writes that it was written under Goethe's influence, and he describes his method of work: "very slowly and laboriously in some parts, incredibly quickly and easily in others. The Scene aux Champs worried me for three weeks; over and over again I gave it up; but the Marche au Supplice was dashed off in a single night. Of course they were afterwards touched and retouched."

The great French composer goes on to describe how an orchestral conductor named Bloc determined that the new symphony should be heard, and helped arrange a concert at the Theatre des Nouveautes, in 1830. "The directors," wryly notes Berlioz, "attracted by the eccentricity of my work, agreed and I invited eighty performers to help, in addition to Bloc's orchestra. On my making enquiries about accommodation for such an army of executants the manager replied, with the calm assurance of ignorance, 'Oh, that's all right. Our property man knows his business.' The day of rehearsal came, and so did my hundred and thirty musicians -with no place to put them. I just managed to squeeze the violins into the orchestra, and then arose an uproar that would have driven a calmer man than myself out of his senses. Cries for chairs, desks, candles, strings, room for the drum, etc., scene shifters tore up and down, improvising desks and seats, Bloc and I worked like mad—but it was all useless; a regular rout; a passage of the Beresina. However, Bloc insisted on trying two movements to give the directors some idea of the whole. So, all in a muddle, we struggled through the Ball Scene and the Marche au Supplice, the latter calling forth frantic applause. But my concert never came off. The directors said that they had no idea so many arrangements were necessary for a symphony. Thus my hopes were dashed, and all for want of a few desks The symphony, however, did achieve performance a few months later at the Paris Conservatoire

Much ink has been spilled over this score, a stupendous stroke of genius, considering that there was no precedent for it; none at all. Beethoven and Schubert. but a few years dead, had never conceived anything like it; neither had their predecessors; and the romantics had not yet come on the scene. The music must have fallen upon contemporary ears like a thunderclap. No composer up to that time had showed anywhere near an equal instinct for the orchestra; none had bound his music with a story to such an extent. Weber and others had composed programme music, and even Beethoven had taken a fling at it; but the Symphonie Fantastique is the work that really set off the whole school of programme music which was to culminate with Liszt and Strauss. The sounds of Fantastique, and their relation to a programme that was supplied by the composer, were novel and daring. They shocked the conservative listeners at the Conservatoire, just as they thrilled the avant-garde, of which Belioz soon became the acknowledged musical leader.

The programme of the symphony deals with a young musician in love. By not too peculiar a coincidence, Berlioz was madly in love at the time with a young English actress named Henrietta Smithson. In his recent biography of the composer, Jacques Barzun suggests that really there is little relation between the symphony and Miss Smithson, Barzun's case is not very strong. Even if the programme is not purely autobiographical-Berlioz, for instance, never was an opium addict-it is close enough to the facts for the parallel to be inescapable

Perfacing the programme of the symphony is the note: "A young musician of un-ealthy sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he has taken is too weak to cause destli, but it has thrown him into a long sleep accompanied by the most take utterance in his sick brain in the form of musical imagery. Even the Beloved One take utterance in his sick brain in the form of musical imagery. Even the Beloved One take the form of a melody in his mind, like a fixed idea which is ever returning and the control of the con which he hears everywhere

First Movement: DREAMS, PASSIONS

At first he thinks of the uneasy and nervous condition of his mind, of somber longings of degreesion and isyous clation without any recognizable cause, which he ex-perienced before the Belowed One has appeared to him. Then he remembers the areal love with which she suddenly inspired him: he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved One again

Third Movement: SCENE IN THE MEADOWS

Hard Mocement. School 18 His MacADOWS

It is a summer evening He is in the country, masing, when he hear two shephered has the summer evening He is in the country, making when he had been been supported to call their flocks). This postoral duet, the quiet scene, the soft whisperings of the trees stirred by the supplyer wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown rejoses to his heart and to lead a time sensation of the summer has been supported by the summer has been summer has been supported by the summer has been supported by the summer has been summer has be

Fourth Movement: MARCH TO THE SCAFFOLD

He dreams that he murdered his Beloved, that he has been condemned to death and is being find to secution. A march that is alternately comber and wild brilliant and solema accompanies the procession . The turnultuous outbursts are followed without modulation by his measured steps. At the last the fixed idea returns, for a moment a last thought of love is reviewed—which is cut short by the death blow.

Fifth Movement: DREAM OF A WITCHES' SABBATH

He dreams that he is present at a witches' revel, surrounded by horrible spirits, amile storcere's and monaters in many fearful forms, who have come for his funeral, some surrounder of the sur

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Stille Nacht Rinderchur des Bultschures Offenbach

STILLE NACHT, HEILIGE NACHT Stille Nacht, heilige Nacht, alles schläft, einsam wach nur das traute, hochheilige Paar Holder Knabe im lockigen Haar, schlaf in himmlischer Ruh'! Schlaf in himmlischer Ruh'l

MORGEN KOMMT DER WEIHNACHTSMANN O seht, in der Krippe im nächtlichen Stall, (Stant Claus Will Come Tomorrow) 223 seht her bei des Lichtleins hellglänrendem Strahl hörgem kommt der Weihnachtsmann, in reinlichen Windeln das himmlische Kind, kommt mit seinen Gaben. Trommel, Pfeifen und Gewehr Fahnen, Säbel und noch mehr ja, ein ganzes Kriegesheer

möcht' ich gerne haben. Bring' uns, lieber Weihnachtsmann, bring' auch morgen, bringe Musketier und Grenadier, Zottelbär und Panthertier, Ross and Esel, Schaf und Stier, lauter schöne Dinge.

Doch Du weisst ja uns'ren Wunsch, kennst ja uns're Herzen. Kinder, Vater und Mama, la, sogar der Grosspapa. alle, alle sind wir da, warten Dein mit Schmerz

LEISE RIESELT DER SCHNEE (Quietly Falls the Snow) 1:20 Leise rieselt der Schnee Still und starr ruht der See Weihnachtlich glänzet der Wald Freue Dich. Christkind kommt bald

In den Herzen wird's warm Still schweigt Kummer und Harm Sorge des Lebens verhallt. Freue Dich, Christkind kommt bald.

Bald ist Heilige Nacht Chor der Engel erwacht. Hört nur, wie lieblich es schallt Freue Dich, Christkind kommt bald,

STILL, STILL, STILL, WEIL'S KINDLEIN SCHLAFEN WILL
(Hush, Hush, Hush, for the Little Baby Sleeps) 2-22

Still, still, still, weil's Kindlein schlafen will Die Englein tun schön jubilieren. bei dem Kindlein musizieren. Still etill etill weil's Kindlein schlafen will Schlaf, schlaf, schlaf, mein liebes Kindlein, schlaf. Maria tut es niedersinge ihre keusche Brust darbringen

Schlaf, schlaf, schlaf, mein liebes Kindlein, schlaf Gross, gross, gross, die Lieb' ist übergross Gott hat den Himmelsthron verlassen, um uns z' weisen auf der Strassen. Gross, gross, gross,

die Lieb' ist übergross Wir. wir. wir. tun rufen all' zu Dir Tu uns das Himmelsreich aufschliessen, wenn wir einmal sterben müssen. Wir, wir, wir. tun rufen all' zu Dir

HEILIGE NACHT

Heilige Nacht, heilige Nacht, Nacht der unendlichen Liebe. dass uns Dein Segen verbliebe wirst Du uns wieder gebracht, heilige Nacht, heilige Nacht. Heilige Nacht, heilige Nacht, Lass uns im Erdengedränge tönen der Engelgesänge

bis unser Festtag erwacht, heilige Nacht, heilige Nacht.

IHR KINDERLEIN, KOMMET

Ihr Kinderlein, kommet, o kommet doch all. Zur Krippe her kommet in Bethlehems Stall. Und seht, was in dieser hochheiligen Nacht der Vater im Himmel für Freude uns macht.

viel schöner und holder als Engele sind Da liegt es, das Kindlein, auf Heu und auf Stroh. Maria und Josef betrachten es froh

Die redlichen Hirten steh'n betend davor Hoch oben schwebt jubelnd der Engelein Chor. O beugt wie die Hirten anbetend die Knie. Erhebet die Händlein und danket wie sie. Stimmt freudig, Ihr Kinder, wer sollt'sich nicht freu'n, stimmt freudig zum Jubel der Engel mit ein.

AUF, AUF, IHR HIRTEN Auf, auf, Ihr Hirten, nicht schlaft Ihr so lang Die Nacht ist vergangen, es taget ja schon Schaut nur daher. schaut nur daher, wie funkelt das Sternlein je länger, je mehr. Zu Bethlehem drunten geht wieder der Schein Es muss wohl was Himmlisch's verhoreen dort sein An einem Stall. an einem Stall. da scheint es und glänzt es als wie ein Kristall

Drum geh' nur mein Seppel und b'sinn Dich nit lang Steck' an die Laterne und setz' Dich in Gang. Geh' nit viel um, geh' nit viel um, und rück' flugs Dein Hütlein und stell' Dich fein frumm Eain 'miblish knie nieder und bück' Dich fein eh. Dann rück' flugs Dein Hütlein wenn D' willst hineingeh'n. Bück' Dich fein schön, neig' Dich fein schön, und rück' flugs Dein Hütlein wenn D' willst hineingeh'n. SÜSSER DIE GLOCKEN NIE KLINGEN

(Never Have Bells Rung More Sweetly) 2.0 Süsser die Glocken nie klingen als zur Weihnachtszeit. grad, als ob Engelein singen wieder von Friede und Freud wie sie gesungen in seliger Nacht, wie sie gesungen in seliger Nacht Glocken mit heiligem Klang,

klingen die Erde entlang. Und wenn die Glocken dann klingen, gleich sie das Christkindlein hört. Tut sich vom Himmel dann schwingen, eilet hernieder zur Erd'. Segnet den Vater, die Mutter, das Kind, segnet den Vater, die Mutter, das Kind. Glocken mit heiligem Klang

klingen die Erde entlang.

O DU FRÖHLICHE (O Thou Joyful Day) 4:00 O du fröhliche, o du selige gnadenbringende Weihnachtszeit! Welt ging verloren, Christ ward geboren, freue, freue Dich, o Christenheit! Welt ging verloren, Christ ward geboren, freue, freue Dich, o Christenheit!

O du fröhliche, o du selige gnadenbringende Weihnachtszeit! Christ ist erschienen, uns zu versühnen. Freue, freue Dich, o Christenheiti Christ ist erschienen, uns zu versühnen.

Freue, freue Dich, o Christenheit O du fröhlicke, o du selige gnadenbringende Weihnachtszeit! Himmlische Heere jauchzen Dir Ehre! Freue, freue Dich, o Christenheit! Himmlische Heere jauchzen Dir Ehre! Freue, freue Dich, o Christenheit

KLING, GLÖCKCHEN, KLINGELINGELING Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling! Lasst mich ein. Ihr Kinder! Ist so kalt der Winter Öffnet mir die Türen lasst mich nicht erfrieren! Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling! Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling! Hell erglü'hn die Kerzen Öffnet mir die Herzen. Will drin wohnen fröhlich, o mein Kind wie selig! Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling! Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling Mädchen hört und Bübchen Macht mir auf das Stübchen Bring Euch milde Gaben, sollt' Euch dran erlaben! Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling!

O TANNENBAUM O Tannenbaum, o Tannenbaum wie grün sind deine Blätter! Du grünst nicht nur zur Somn nein, auch im Winter, wenn es schneit. O Tannenbaum, o Tannenbaum wie grün sind deine Blätter! O Tannenbaum, o Tannenbaum du kannst mir sehr gefallen. Wie oft hat nicht zur Weihnachtszeit ein Baum von dir mich hocherfreut! O Tannenbaum, o Tannenbaum

du kannst mir sehr gefallen. O Tannenbaum, o Tannenbaum, dein Kleid will mich was lehren. Die Hoffnung und Beständigkeit gibt Trost und Kraft zu jeder Zeit O Tannenbaum, o Tannenbaum, dein Kleid will mich was lehren.

KOMMET, IHR HIRTEN Kommet, Ihr Hirten, Ihr Männer und Frau'n! Kommet, das liebliche Kindlein zu schau'n. Christus der Herr ist heute geboren, den Gott zum Heiland Euch hat erkoren! Fürchtet Euch nicht!

Lasset uns singen in Bethlehems Stall, was uns verheissen der himmlische Schall Was wir dort finden, lasset uns künden, lasset uns preisen in frommen Weisen,

Wahrlich, die Engel verkündigen heut' Bethlehems Hirtenvolk gar grosse Freud'. Nun soll es werden Friede auf Erden, den Menschen allen ein Wohlgefallen! Ehre sei Gott!

ABER HEIDSCHIBUMBEIDSCHI (Lullaby) 2-17 Aber heidschibumbeidschi, schlaf lange Es ist ja Dei' Mutterl aus'gange. Sie ist ia aus'gange und kimmt nimmer haam, und lässt das klaans Büberle ganz allein. Aber heidschibumbeidschi bumbum aber heidschibumbeidschi bumbum Aber heidschibumbeidschi, schalf süsse Die Engelein lassen Di' grüsse'. Sie lassen Di' grüsse' und lassen Di' frag'n, ob Du im Himmel spazieren willst fahr'n Aber heidschibumbeidschi bumbum, aber heidschibumbeidschi bumbum.

ALLE JAHRE WIEDER Alle Jahre wieder kommt dae Christuskind auf die Erde nieder, wo wir Menschen eind Kehrt mit seinem Segen ein in jedes Haus, geht auf allen Weger mit uns ein und au Ist auch Dir zur Seite, still und unerkan dass es treu Dich leite

an der lieben Hand ALS ICH REL MEINEN SCHAFEN WACHT (While by My Sheep I Watched at Night) 2-32 Als ich bei meinen Schafen wacht', ein Englein mir die Botschaft bracht'. Jetzt bin ich froh, bin ich froh, froh, froh, froh froh, froh, froh! Benedicamus domino Benedicamus domino! Er sagt, es soll geboren sein zu Bethlehem ein Kindelein. Jetzt bin ich froh, bin ich froh, froh, froh, froh, froh, froh, froh!

Benedicamus domino! Benedicamus domino Er sagt, das Kind läg da im Stall, und soll die Welt erlösen all'! Jetzt bin ich froh, hin ich froh froh, froh, froh, froh, froh, froh i Benedicamus domino Benedicamus domino!

STILLE NACHT, HEILIGE NACHT Stille Nacht, heilige Nacht, alles schläft, einsam wacht nur das traute, hochheilige Paar. Holder Knabe im lockigen Haar, schlaf in himmlischer Ruh'! schlaf in himmlischer Ruh'!

Stille Nacht, heilige Nacht, Hirten erst kundgemacht durch der Engel Hallelujah tönt es laut von fern und nah: Christ, der Retter, is da! Christ, der Retter, is da!

Stille Nacht, heilige Nacht, Gottes Sohn, o wie lacht Lieb' aus seinem göttlichen Mur da uns schlägt die rettende Stund Christ, in Deiner Geburt! Christ, in Deiner Geburt!

32 40. Other Christmas albums you will enjoy: 38

A Christmas Festival-Ormandy/Philadelphia Orchestra; Temple University Concert Choir; St. Francis de Sales Boychoir ... ML 6039/MS 6639* The Joy of Christmas-Bernstein/New York Philharmonic; Mormon Tabernacle Cholr . . . ML 5899/MS 6499*

All the selections are Public Domain.



CL 2400

STILLE NACHT KINDERCHOR DES VOLKSCHORES **OFFENBACH**

Children's Choir of The Offenbach Chorus Leitung (Conductor): Werner Blum

Orgel und Gesamtleitung (Organ and Musical Direction):

Robert Pappert

4:06

@ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.



Christmas





Arranged and conducted by Ralph Hunter

Santa Claus Is Comin' to Town (ASCAP 2:55) Parade of the Wooden Soldiers (BMI 2:00)

Jingle Bells (1:47)

Winter Wonderland (ASCAP 3:04)

The Christmas Song (Chestnuts Roasting on an Open Fire) (ASCAP 2:26)

White Christmas (ASCAP 3:02)

Side 2

Wassail Song (1:45)

Carol Medley: Joy to the World; God Rest Ye Merry, Gentlemen;

Hark! The Herald Angels Sing (3:17)

The First Noël (2:34)

Indian Christmas Carol (2:31)

Latin Lullaby (Canción de Cuna) (3:33)

Silent Night (2:27)

carols as they should be sung—by a great chorale

One of the major Christmas fallacies is that "Christmas belongs to children." Actually a good part of the joy and general good feeling induced by this most wonderful of all holidays arises in the memories of grownups. The remembrance of Christmases past warms the heart with nostalgic yearnings that no mere child could hope to experience. But of course a good part of Christmas does belong to children-or what's a Santa for?

All this precisely defines the split personality of the Living Voices chorale in the preparation of this album of Christmas music. The Living Voices, as a legion of music lovers have discovered, is one of the world's finest singing ensembles on record today. It is made up variously of leading choral directors and group singers, drawn from outstanding choruses here and abroad.

One entire side of the record is devoted to the child's-eye-view of the holiday-today's children and vesterday's children. The selections include a bubbling mixture of the traditional and the modern with a few delicious surprises as "sock fillers." The side opens with that bright modern standard Santa Claus Is Comin' to Town, written in 1934 by the well-known Tin Pan Alley composer, J. Fred Coots. It includes what is generally stated to be the biggest-selling Yule hit of all time, Irving Berlin's White Christmas from the 1942 movie "Holiday Inn," starring Bing Crosby, Winter Wonderland, a Tin Pan Alley hit of 1934, is not specifically a Christmas song but surely captures the

seasonal spirit. Of the traditional selections, Jingle Bells, it will surprise many to learn, was also not originally a Christmas song. However, since it was written in 1857 by one J. S. Pierpont, it has become the happiest carol of all.

The medley on the second side includes Joy to the World, again not originally a Christmas song but written in 1719 as a poem by Isaac Watts. In 1830 it was set to the music of one of the arias in Handel's "Messiah" by Lowell Mason.

God Rest Ye Merry, Gentlemen was written circa 1600 and is attributed to an English poet, or poets, names unknown. There are two melodies extant for the lyric. In this album, the more familiar air is heard.

Antiquarians tell us that The First Noël was written in France around the year 1500. It is folk-derived and was commonly sung on the continent for centuries before reaching print in a hymnal in 1833.

Of peculiar interest is Latin Lullabu. It is of South American origin. a song of a mother singing to the Christ-child. In the same vein, Indian Christmas Carol is the Christmas story as imagined by primitive American Indians who saw Jesus born in a "lodge of broken bark" and wrapped in a "robe of rabbit skin." Musically, it is a mixture of tomtoms and Gregorian chant.

JAY LEVITON



Other RCA Camden albums in this series you will enjoy: Living Voices Sing "Indian Love Call" and

IMPORTANT! RCA Camden's monophonic records ("New Orthophonie" High Fidelity) can be played on stereophonic phonographs. RCA Camden's stereophonic records (Living Stereo) must be played on phonographs equipped for stereophonic reproduction.

Cover photo: George Austin/Shostal

TMK(S) & Radio Corporation of America . Morea(s) Registrada(s)



Boston Pops / Arthur Fiedler STAR DUST...brilliant new symphonic settings of



Star Dust • Deep Purple • Clair de lune • You and the Night and the Music • Rêverie • Tonight • When You Wish Upon a Star • Stairway to the Stars • The Glow Worm • Wunderbar • The Night Was Made for Love • Blue Moon



This is DYNAGROOVE

The following is an appraisal of RCA Victor's new Dynagroove recording system. It was written by one of the most respected writers in the audio-musical field.

BY HANS H. FANTEL

Proof of any new ecording process is in the litering. The first few measures of music heard on an RCA Victor Dynagroove record left no doubt that a major technical advance had been achieved, for the sound from this disc was more like that normally heard only from master studio tape: the bass rolled out with actionshing richness, the highs were clear and crisp, and even heavily scored passages were transparent in every musical detail. Fortissimos seemed undiminished while the softest passages lost none of their persuasiveness. What's more, the sound retained clarity and spaciousness all the way to the end of the record, even at the innermost grooves where a certain amount of distortion and "cramping" of the sound used to be unavoidable.

No single knowation can take credit for improvement of such magnitude. The Dynagroov record reflects advances on many fronts, correlated by RCA engineers into a consistent rectincial process settending all the way from the heart of the process are new techniques and equipment. Computers—"detectionic brains"—have been introduced to audio for the first time. Together, new concepts and new obstitute problems of disc recording, coldest and most obstitute problems of disc recording.

All this adds up to what is, in my opinion, a remarkable degree of musical realism. The technique is ingenious and sophisticated, but its validation is simple: the ear con-

Side 1

Star Dust (3:05) Stairway to the Stars (3:16) Wunderbar (4:11) When You Wish Upon a Star (3:15) You and the Night and the Music (3:17)

Clair de lune (Moonlight) (P.D. 4:25)

Blue Moon (3:33) Tonight (2:36) Rêverie (P.D. 4:36)

The Night Was Made for Love (2:51)
Deep Purple (4:19)

The Glow Worm (2:51)

Public performance clearance—ASCAP.

Arrangements by Jack Mason and Richard Hayman



THIS GREAT ORCHESTRA... THESE GREAT TUNES...

Something wonderful happens!









ANDRES SEGOVIA Plays J. S. BACH LEG 9006

SIDE 1

Bach (arr. Segovia) - Suite for Guitar

Lello Suite No. 6 in D, BWV 1012: Gavottes

Xute Suite in E, BWV 996: Sarabande and Bourree Prelude No. 3 in C for Lute, BWV 999

Lute Sonata No. 1 in G, BWV 1000

SIDE 2

Bach (arr. Segovia)-Chaconne

Partita No. 3 in E for Violin, BWV 1006: Prelude Partita No. 2 in D for Violin, BWV 1004: Chaconne

Andres Segovia, guitar



Annotation by Robert N. Angus



Andres Segovia, a small, stocky man with thick spectacles, long black hair and the fingers of a sorcerer is undoubtedly the world's greatest player of the guitar, in the classic style. Some 20 years ago, when Segovia began giving concerts of Bach played on the guitar, most music critics weren't willing to take him seriously. At the time, the guitar was regarded as an instrument for accompanying Latin American love songs -or possibly for producing a beat in a jazz ensemble. His position at the time was somewhat the same as that of Wanda Landowska, who was crusading to establish the harpsichord as a serious concert hall instrument. Both Landowska and Segovia were well aware of the potentials of their instruments, but neither had access to much of the literature composed for them. The music of the Romantic Period dominated most concerts and recitals of the period, and compared to the massive works for keyboard by a Rachmaninoff or a Liszt, the few preludes and partitas for lute or harpsichord by Bach seemed very tame indeed. When Bach was played by a pianist like Paderewski or a conductor like Stokowski, his music was encumbered with all kinds of Romantic embellishments.

Segovia and Landowska separately scoured the libraries of Europe to find music composed for their instruments. When they couldn't find what they were looking for, they arranged their own.

Segovia was born at Linares, Spain in 1894, Neither of his parents was musical, although he recalls his mother singing the popular songs of Granada and Andalusia around the house. His father, a lawyer, wanted Andres to follow in his footsteps. The Segovia family was a large one, however; and his father's income could barely provide all the things a family of growing youngsters needed. So an uncle offered to adopt him. The uncle was somewhat more sympathetic to young Segovia's musical interests than his parents had been, and provided him with violin lessons. The teacher, unfortunately, was a poot one. Segovia said it was difficult to say whether the appalling tasping sounds the violin made when his teacher was demonstrating an exercise was his fault or that of the instrument, but whatever it was the noise filled him with repugnance. The violin was discarded for a cello, but it sounded just as dismal as the fiddle had. Segovia tried the piano. That was worse, "The sounds confused me." he said.

He had always been fascinated by the melancholy sonorities of the guitar as he heard it played in the streets. At the age of ten he acquired a guitar. "I had no professor to teach me," he said later. "I made myself professor and pupil. It worked well, although it was a very long time before the professor was not dissatisfied with his pupil not the pupil with his professor. He was a had professor and demanded that the pupil should practice all the time. Consequently, the guitar was hardly ever out of my hands." He studied for a short time at the Granada Musical Institute although, for practical purposes, Segovia is almost entirely self-taught.

Discussing the problem of literature for the classical guitar. Segovia remembers that at the time it consisted almost entirely of "the compositions of illiterates." His first discovery was the transcriptions of works of other composers by Francisco Tarrega in which the guitar kept faithfully to the spirit of the original music. Tarrega had recognized the possibilities of the instrument, but he had not been able to develop his theories fully. Meanwhile, Segovia had found the affinity between the lute and the guitar and was studying music written for the lute. Here he made great discoveries and a vast literature from the time of John Dowland onwards. His supreme excitement was to discover that Bach had composed a large number of pieces for the lute which he later transcribed for violin or cello solos. Some of these pieces were arranged into the Suite and Chaconne on this record during the late 1930s.

Segovia no longer faces the problem of developing reperrory for the guitar. Composers such as Mario Castelnuovo-Tedesco and others have written for him, and the music of such composers as Fernando Sor, Federico Torroba, Robert de Visce and others is readily available.



WHAT THE CRITICS SAID ABOUT THIS RECORD
"Segovia plays with his customaty musicality. His vittuosity in the fugue is tematkable."

- High Fidelity



ABBA GREATEST HITS

Side 1 SOS HE IS YOUR BROTHER RING RING ANOTHER TOWN, ANOTHER TRAIN HONEY HONEY SO LONG MAMMA MIA

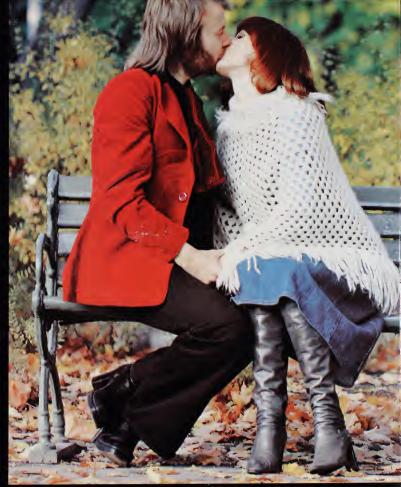
Side 2
I DO, I DO, I DO, I DO
PEOPLE NEED LOVE
WATERLOO
NINA PRETTY BALLERINA
BANG-A-BOOMERANG
DANCE (WHILE THE MUSIC STILL
GOES ON)
FERNANDO



ABBA GREATEST HITS

Side 1 SOS HE IS YOUR BROTHER RING RING ANOTHER TOWN, ANOTHER TRAIN HONEY HONEY SOL LONG MAMMA MIA

Side 2
I DO, I DO, I DO, I DO, I DO
PEOPLE NEED L OVE
WATERLOO
NINA PRETTY BALLERINA
BANGA-BOOMERANG
DANCE (WHILE THE MUSIC STILL
GOES ON)
FERNANDO



environments

The Magic of Psychoacoustic Sound



'LOVELY, LIBERATING SOUNDS'

N.Y. TIMES

disc 10

SIDE ONE: ENGLISH MEADOW SIDE TWO: NIGHT IN THE COUNTRY

Turn your hi-fi into a psychoacoustic device.

Very Subtle. The quiet is intense when the recording is over.

Mary Franz N.Bend, Or Registered Nurse

Can be used as a background for any activity

Nature's Lullaby -Couldn't be improved.

Dennis Hemand Woonsocket, RI CPA auditor Useful for waking up feeling refreshed planning the days activities.

Mike Hills Comdentar, Ma Sonawriter

it really helps clear out the cobucts to move bead

> Kathleen O'Rear El Cajon, Ca

David Carson Richland, Wa Its very relaxing & realistic . . . combats tensions and anxieties

James Heilman Denver, Ca Psychiatric Tech.

Useful for concentrating during 'heavy' reading. Gerold Reitig It has everything but the mosquitos. David Beebe Tompo, Fl Student

Sometimes I forgot it was a recording. Totally blew my mind when I came back to the apartment and it was on. The room shrank back to its real size when it was over.

Doo't have been it was over.

We just moved to the country. The sounds on the record were indistinguishable from the outside sounds... excellent reproduction of natural sounds.

ENGLISH MEADOW

Ask anyone who has roamed the English countryside. There is a beauty and melody to English birdsongs unrivaled in most of the world. Deep in the verdant Sussex countryside is a strange hillside. There, ivididy standing out from the intense green of the vegetation is an immense drawing, carved out of the underlying white chalk, hundreds of feet in length, a silhouette of a figure known throughout the world as the Wilmington Man. No one knows for sure how ancient the floure is.

To our amazement, this area possessed the most melodious collection of songbirds we had ever heard. It was late in a spring afternoon, normally a quiet time, yet these birds were happily serenading each other as if it were the crack of dawn. Ouickly setting up our equipment in the ruins of a long-ruined priory opposite the Wilmington Man, we marveled at the variety and complexity of sounds picked up with such clarity by our microphones. This was undoubtedly one of the finest nature recordings we had ever experienced. When we later asked a local vicar about the Wilmington birds, he remarked that they only seemed to sing at dusk, and usually only in the area around the ruined monestary. Sure enough, when we returned the next morning at dawn, there was not a sound to be heard.

NIGHT IN THE COUNTRY

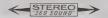
If there is a heartbeat to this earth, it is the sound of insects at night. There is a rhythm and interaction to these, the most plentiful of God's creatures, that creates sound patterns so complex and aurally comfording that we often do not realize how much we need such sounds, until we experience this effect in our often too-quiet home surroundings.

Some people, without giving it much thought, might say that it is foolish to use such a record when all you have to do is throw open a window and hear similar sounds for free. Our reply? Try hearing such sounds during most months of the year. Also, these particular sounds are only found deep in the county, where it might truly be said, as the poet Milton said it, "How sweetly did they float upon the wings of silence, through the empty-vaulted night." Unless you are an ardent camper, the chances of your experiencing such sounds in nature would be almost nil. Yet, for millions of years, this is what most of mankind heard almost every night, a comforting nightsong that helped us to sleep and dream.

To make such a recording required great care and highly specialized equipment, as these sound frequencies go well beyond the capabilities of human ears.







Eydie Gorme's

If He Walked Into My Life

Amor

What Did I Have That I Don't Have?

l Wish You Love

Sabora Mi



Greatest Hits

Blame It on the Bossa Nova

Softly, As I Leave You

Mas Amor

Matchmaker

Don't Go to Strangers

EYDIE GORME'S GREATEST HITS

Side 1 IF HE WALKED INTO MY LIFE (ASCAP) AMOR (BMI) WHAT DID I HAVE THAT I DON'T HAVE? (ASCAP) (From "On a Clear Day You Can See Forever") I WISH YOU LOVE (ASCAP) SABOR A MI (BMI)

Side 2 BLAME IT ON THE BOSSA NOVA (BMI) SOFTLY, AS I LEAVE YOU (ASCAP) MAS AMOR (BMI) (More Love) MATCHMAKER (BMI) (From "Fiddler on the Roof") DON'T GO TO STRANGERS (ASCAP)

Someone once said, "In her voice you hear everything from a trumpet down to a rich cello-and everything in between." That is more than just a remarkable range—it is a fabulous breadth of resonant richness. That's Evdie.

This collection could be called her audio-biography because it contains her very big successes. Here is Eydie, alternately belting and caressing your ears-and every one of the songs is right on target. Show tunes, ballads, Latin and Latin satiric (Blame It on the Bossa Nova)-they give exciting evidence of the many faceted excellence of Eydie. Not that this remarkable singing star needs evidence-but isn't it nice to have all the evidence right here in one handy package?

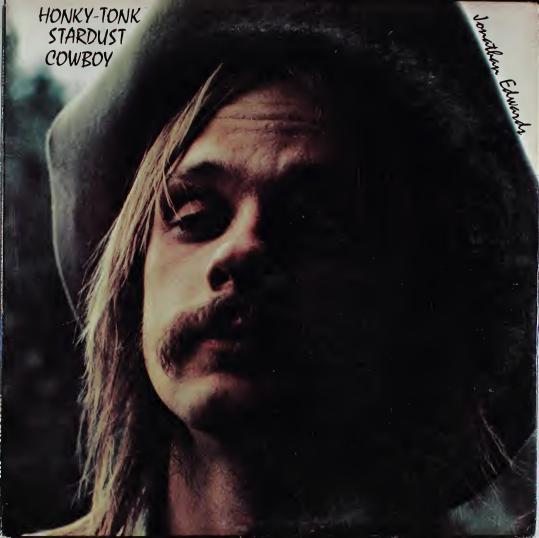








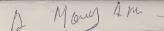
CL 2203/CS 90031



Melance Stander

HAVE Fun with Frenchie











NORBERT SLAM TRIO PLAYS

SIDE 1

1 — SOUS LE CIEL DE PARIS

2 - LA SEINE (Monnot-LaFarge)

3 — J'ATTENDRAI (Olivieri-Poterat)

4 – LA COMPLAINTE DU PAUVRE GENS

5 — LA MER (Trenet)

6 - MADEMOISELLE DE PARIS

SIDE 2

1 - SOUS LES PONTS DE PARIS (Scotto-Cochran)

2 — QUE RESTE-T-IL DE NOS AMOURS (1 wish you love) (Trenet)

3 — FASCINATION (Marchetti)

4 — MILORD (Monnot-Moustaki)

5 — LA COMPLAINTE DE LA BUTTE (Parys-Renoir)

6 - ALOUETTE

Next morning Frenchie was at the American Embassy applying for a visa to come to the U.S. Through a maze of red tape and paperwork he finally arrived in New York in April 1960 with his accordion and speaking no English.

He applied for a union card and was told he must wait six months — and learn to speak English. A succession of odd jobs followed ("I sually got fired because I couldn't speak English," recalls Frenchie.) until he landed a job playing in Puerto Rico in a French restaurant.

After a year there he returned to New York and the Statler where he clumished the music for all the French parties. But he didn't like the cold weather and in 1962 moved to Florida. And to the ship moored in the quiet inlet, he brought a taste of Paris with him.

The twelve popular French songs in this album bring not only the sound of Frenchie to you, but the sounds of the gayety that surrounds him every night.

"Welcome Aboard — Have Fun with Frenchie" means what it says. Turn the lights low, settle down and listen to the album — suddenly you'll be aboard the ship that never leaves its berth yet travels a thousand miles every night Frenchie plays.

TECHNICAL DATA

Fequency ronge — 20 - 20,000 cycles. Recorded in Criteria Recording Compony's Studio A. Mallaple microphone university of the Col. 2, Col. Schoeps M-221 and Netson 16-61, Col. 2, Col. Schoeps M-221 and Netson 16-61, Col. 2 and KM-56. Criteria was used feeding Anges 300-3 three theorem of the Composition of the Compo

three track tapes with no dub downs or tape dubs involved. The new Cappacoop raby stylii serve employed. This record is can by n special method developed by Criterio and the result is nearly compatible record. This record will play any other stere or ecord on a stereo system but halso can be played on monophoine systems with equal suc-

cess,
Pressings on Virgin Vinyl by Minmi
Records Company, Stampers were pure
nickel.

Studio Engineer: MACK EMERMAN Master Lucquers: JACK DAVIS Record #2671



If you walk into one of the more exclusive private clubs in Miami these days and ask for one Norbert Slama, you'll probably just get a blank stare.

But ask for "Frenchie" and "voila" you'll be directed to a sumptuous yacht moored just outside.

There attired in French sailor's garb you'll find a small, dark man with pixie face at work behind an accordion; and the man who owes more to a birthday party than most.

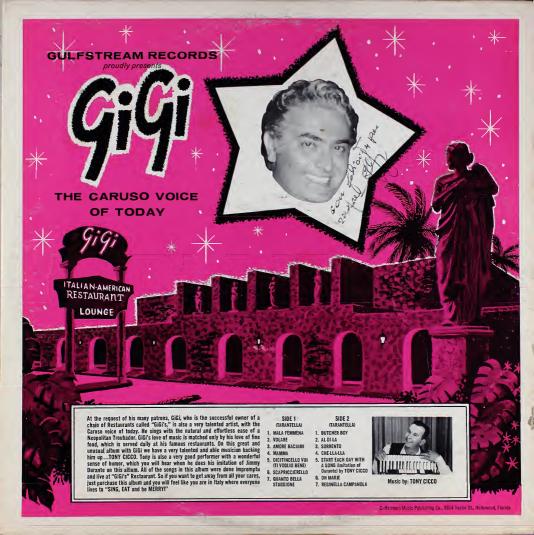
Norbert Slama is French of course, being born in Algiers in 1926. At the age of 7 he was playing the accordion, the clarinet, the sexophone and the piano. At eighteen he was on his way to Paris-in search of success. With his small combo he made his way across Paris from night club, to hotel to bistro and by 1957 was wintering and playing along the French Riviera, or touring the Mediterranean aboard the Greek ship Agamemnon. Aboard the Agamemnon, Frenchie played for much of the royalty of Europe who, often using the liner, gave it the nickname "The King's Boat."

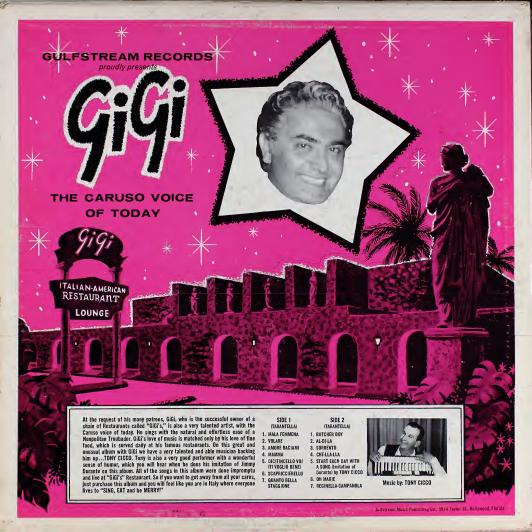
Then in 1959 in Paris he was asked by a famous American family to furnish the music for a birthday party at the hotel Crillon in the Place de la Concorde. Frenchie was the director of three bands that night, one jazz, one latin and one apache. The guests were delighted and one even seriously suggested "Frenchie, you oughta go to America."

SLAM RECORD CO. 7931 E. Drive, Harbour Island Miami Beach, Florida



NORBERT SLAM





02 14 - 1 02 14 - 1 Cocktails Wines Desserts

Imported Red Dinner Wines

		Battle	1/2 Bottle
FRESCOBALDI CHIANTI		3.75	2.50
BOLLA BARDOLINI Delightful, light red table wine		4.50	3.00
BOLLA VALPOLICELLA		4.50	3.00
BOLLA AMARONE		6.50	
CELLA LAMBRUSCO		5.75	
Lively and fruity — Slightly effervescent	Bottle	1/2 Bottle	Small
RUFFINO CHIANTI	4.00	275	1.75

Imported Rose Wines

	Bottle	1/2 Bottle
BOLLA ROSE	4.00	2.75
LANCER'S ROSE	5.75	3.00

Dessert Wines

HARVEY'S Bristol Cream Sherry	Glass 1.00
HARVEY'S Ruby Port	1.00
Domestic Wines	.55

Imported White Dinner Wines

m 1 cheel mer

	Battle	1/2 Bottle
BOLLA SOAVE	4.50	2.75
CELLA VERDICCHIO Dry light wine, delicate bauquot with well balanced flavor	4,00	2.75
COUNT VASELLI ORVIETO	3.75	2.50

Imported French Wines

CHATEAUNEUF DU-PAPE The bouquet of French wines	6.00	2.75
JOUVET BEAUJOLAIS	5.00	2.75
JOUVET SAUTERNE	5.00	2.75

Italian Champagne

CELLA ASTI SPUMANTE	a muscat flavor
CELLA LACRIMA CHRISTI	10.00

American Champagne

PAUL MASSON X-Dry Champagne	Large 7.00	Split 2.50
PAUL MASSON Sparkling Burgundy	7.00	2.50





IAN WHITCOMB'S Mod, Mod Music Hall!

notes by Ian Whitcomi

Who and what is Ian Whitcomb?

Het shopk the U.S.A. In 1965 by paning and pleading a song called "You Turn Me On," Whocashed up the pop charts, too—even as far as number 5. Teen America (and several others) wondered what this curious was all about and this is an answer. The continued of the

Putting you in a Period Picture (a) Ragtime

Ragime first appeared in the form of cakewalk and two-step around 1897 and soon outsid the weepy bailed from top pop cases of the case of

(b) British Music Hall (circa 1870-1923)

From tavern sing-songs, from the more genetel Lodon song and supper rooms sprang Music Hall, Coarris and vulgar to the start called Hippodromes, Almanhriss Pali-aces. Here the common people flocked (plus a few adring middle-classers) to see men a few adring middle-classers) to see men Here bosomy women in feathers sang of huband trouble, magicians carved middens in two on stage wide mightly, defrocked heaters. It was all Variety, some of it was Art.

Afterwards the audience went home through grey, monotonous streets to sleep till next day's toil at mill, factory or office, feeling that they had, perhaps, been taken out of themselves.

Something about the songs

side one: Poor Little Bird (Sturminster Newton, Melbury Bubb)

An English pub atmosphere: foaming mugs of warm stout, soggy crisps, hard and curling bread on the sandwiches (razorthin ham inside) and a barmaid chatting with a customer. We overhear her demand devastatingly, "You ain't arsked me 'ow my cold isi" The happy sound on this record is partly due to the fact that the brass bandsmen were paid in beer in advance.

Got a Date With an Angel (Tunbridge, Waller)

A whispering 'thirties crooner lulls us with this song while Hitler prepares, Spain smolders and General Depression limps about. Bobby Howes sang this in the London production of "Love Of Mike".

The Night I Appeared as Macbeth (William Hargreaves)

A satire on the extravagant histrionics of Edwardian actors. This 1919 song was originally interpreted by Billy Merson, a stalwart of the Music Hall who died in 1947.

August, 1914 (Colonel Alexander Weston-Jarvis)

Whirly, decadent waltz — for on this date an Austrian Archduke was assassinated in an obscure Balkan town. The situation escalated and soon all was ready for World War One, or The Kaiser's War, or it Ought Never Have Happened. Recorded in Dublin, January, 1964.

Coney Island Washboard (Durand, Nestor, Adams, Shugart)

A standard number with today's jug bands, his good-time song was written in the 'twentles, when President Harding played poker with his Ohian cronies in the White House.

Mother! Mother! Mother! (What a Naughty Boy am I) (Harper, Haines, Parr-Davies)

Andy Capp's gormless cousin left the frigld North of England and came face to face with temptation in the form of city women. He was awfully naughty — now his

mother won't bake him cow pie and the family have turned his picture towards the wall. Written in the dreary 'thirties, to re-lieve depression.

The Junkman Rag (C. Luckyth Roberts)

A classic rag from 1913. Peerless stuff: listen to the gliding harmonles of euphonic sounds. Tantalyzing, hypnotizing, thousands bunny-hugged to such rags right into World War One.

The Sweetheart of Sigma Chi (Byron D. Stokes, F. Dudleigh Vernor)

Writton in 1912 by two undergrads and respectfully declized to 4 Albha Pl Chapter, this gorgeous melody has become the anthem of tons of college fractrinities. "Father and mother pay all the bills and we have all the fun" ran the 1906 song College Life — yes, those were golden days of standing freshmen on their heads and pouring things in their ears. Of shaving off their hair, shampooing them with beer, etc. What fun!

side two:

The Awful Tale of Maggie May (collected by Prof. Seigfried Gildenblatten)

We're at Hampton Wick inside the notorlous Berkeley Hunt Inn. Boozy Bert has been partaking of a little liquid lunch whilst dancing a hornpipe on top of the bar. He sings of Maggle May, legendary Liverpool lady, who led a life of viclissitudes: a wellpaid series of ups and downs.

Where Did Robinson Crusoe Go With Friday on Saturday Night? (Sam Lewis, Joe Young and Geo. Meyer)

(Sam Lewis, Joe Young and Geo. Meyer)
The same ilk as "Who Paid The Rent For
Mrs. Rip Van Winkle When Rip Van Winkle
Went Away?". Written in 1916 and rendered
by Al Jolson.

Saucy Seaside Sue (I. T. Whitcomb)

In summers past our family used to journey to seaside concert parties held at the end of the pier. We all took an active part in the show by throwing rotten fruit at a bartione who insisted on taking extended encores. Our victim, casting aside his stage rocurs, our victim, casting aside his stage neuroed that he'd knock our bloody heads off if we didn't shut our traps. Seaside Suc is in remembrance of those idyllic summers of long ago.

Reindeer - A Ragtime Two-Step (Joseph F. Lamb)

Scott Joplin, Arthur Marshall, James Scott and Joseph Lamb are considered to be the peers of classic ragtime. Lamb, the only non-negro in the quartet, absorbed what was originally a neg form and turned what was originally a neg form and turned was both percussive and romantic. He lived a quiet life and disappeared musically at the same time that ragtime, as a national fad, faded away. Actually, he died only a few years ago in Brooklyn, a gentle man and a devout Catholic, who wrote his pieces in a clear, disciplined hand.

Ida! Sweet as Apple Cider (Leonard, Munron — arranged by Gildenblatten)

In the early 1900's the sentimental ballad enjoyed a tremendous popularity. Theo, cheekily, in came ragtime, embodyfing, all the new, restless energy that ripped away victorian skirts. Ida, written in 1903, is typical of these affirmative new songs.

That Ragtime Suffragette (Nat D. Ayer - arranged by Whitcomb)

The late, of women not being allowed to compete with men seems a bit strange to-day. But in 1970 it shocked London Gentlesselves to railings, interrupting these selves to railings, interrupting theater performances with shrill cries of "Votes For Women!" and couring horey down letter to be showned the couring to heart to be sufficient to the course of the course o

Oh Helen! (McCarron, Morgan)

Novelty stuttering song from 1918. Same stable as "K-K-K-Katy". You'll like it.

Your Baby Has Gone Down the Plug-Hole (Sidney Webb, H. Hyndman, F. Engels)

A cockney song from the east end of London — city folk music, in fact. None of your sentimentality, but stark reality. Life is a rotten and unfair trick but Fate is accepted. The baby hadn't been fed enough and the mother was over-worked. Away with slums!

PRODUCED BY IAN WHITCOMB AND DAVIÓ MALLET for Jerden Productions.

MALLET for Jerden Productions.
An E-BELLES ADVENTURE.

Dublin: Peter Sellwood. Seettle: Keerney Berton. Hollywood: Thorne Noger, Ben Jorden, Lerry Levine, Cherles Underwood end Sy Mitchell.



YELOV UNDERGROUND IN VICTORIA TO THE STREET



lan Whitcomb isn't one of these snide connoisseurs of quaint lifeless antiques. He goes lovingly on safari into the darkest past of Ragtime and the British Music Hall, and brings his specimens back alive, with all their original wildness and sentiment and fun. How refreshing to meet a performer in this field who doesn't try to upstage his own material?

Christopher Isherwood

AN INVITATION: Catch the yellow underground and zoom to my magle isle, where the world revolves around me. There is it and control old History by reading my dusty books — I know why Joan Of Are was so active: it was something she ate! You see, I was there. . . . Follow me and enjoy the music, but don't be seduced into wallowing in its luscious mud. For it is only a faint reflection of a Higher Power.

SIDE ONE

"LUCKY_IMM" [Fred V. Bowers, Charles Hornitz, F. Arthir Noureau).
It is 1900 and in London the skinny dandies are fluttering about making hollow jests (carnations in their buttonholes). The Motor Car is coming with the Devil at the wheel. The old order is dying, but in the countryside, life studges on. Our song-scene is a londy sac-cliff in Suffolk, where stands Harry, creaking in his black suit, gaing with envy at a gravestone. When the suffer is the stands of the support everything and now his risk a surer's as one of the rathful dead. It is a surer's

"COLLEGE LIFE" (Porte Emenson Browne, Henny Frantan) arranged by Gildeholsten . This was written nine years after "Lucky Jlm", In 1906. Hearty stuff, this – beer and blood and mess. You can get away with it if you're a monind gentleman student, but if you're just a layman you go to Jali. This song was shouted MacArthur's leadership in Inta gallant charge against the Vateran's Bonus Army in the early 30's.

painting - every leaf is there.

(I've recorded it in memory of my old university, Trinity College, Dublin, We had some larks, we did: one fellow surrounded a police station with dustblins and set fire to them; another climbed the college bell tower and holsted some ladies knickers up the flag-pole. We were "provos" indeed — protesting nothing.)

"LUSCIOUS SLICES" -

A RACTIME TWO-STEP (F. Arthur Nouveau)
Noble, gallant little Ragtime Let us get the
records straight; rag was never the poor
relation of Jazz, its awkward, Jerky great-uncle.
Rag was written, disciplined and formful and
its composers sorrend the gutter-men of Jazz.
"Don't Jazz me—I'm Music," ordered composer
James Socti in the title of one of his rags. So
James Socti in the title of one of his rags. So
This rag was composed in 1907 and
rediscovered in Jest. 1907.

"MEMOIRS OF AN OLD SOLDIER" (I. T. Whitcomb)

A delightful ramble conducted by the late Col. Alexander Weston-Jarvis, who had the good fortune to be "behind the scenes" during the great period of our Empire (1870-1914). Life for him was an active, practical university and he helped Impregnate all the

lesser breeds with which he came into contact with the smell of Sportmanship. While not exclusily an Imperial Hero himself he was not superfluous — he carried the bags and carried the control of the bags and carried the control of the control of the bags and carried the control of the contr

SIDE TWO

"THEY'RE WEARING 'EM HIGHER IN

HAWAII" (Joe Goodwin, Halsey K. Mohr) Written in 1916 and a part of the craze for songs about the Hawaiian idyli. Who knows when these isles shone bright in that elusive golden age of innocence? One might well answer by asking, "And when was the South that blissful Diste?" Other songs of the craze included "Yacka Hula Hickey Dula" and "Yacki Hacki Wicki Wackie Woo,"

"I'VE BEEN ILL" (I. T. Whitcomb)

"You see, he means well. He's feeling for your cause. God knows, he lies awake at night worrying himself to death over! He's with you all the way through fire and water — in spirit. And would like to be with you in deed. I know he'd loved to have been here in court today, too. That concludes the case for the defence, m'lord."

"THEY GOTTA QUIT KICKIN' MY DAWG AROUN' " (Webb M. Oungst, Cv Perkins)

The sensational rustic song hit of 1912 — borrowed from an age-old mountain tune. Cy Perkins was the pseudonym of Mrs. John Stark, whose husband was ragtime's chief publisher and knight errant. The song was adopted by Champ Clark, Missourian Democratic hopeful for the Presidency in 1912. He lost the nomination to Woodrow Wilson.

"SANDCASTLE - A DAY BY THE SEA" (F. Arthur Nouveau)

Another gem from Mr. Nouveau, who was, by the way, an Englishman. This one was written in 1913 and on the back of the tattered old music is the composer's description of his Inspiration. "My wife and I had journeyed to Scarborough for a sea-side jaunt. Young Albert, our son, built sand

castles and I watched a bank clerk remove his collar and carefully peel a hard-boiled egg, then add a little salt and slowly munch his bread and butter. Suddenly he dropped the egg in the sand and his spectacles steamed up. But I was distracted from this pathetic scene by cries and a lot of pointing to the sky. I looked up and saw a huge black cloud strongly resembling the shape of Germany."

"SADIE SALOME GO HOME!" (Edgar Leslie, Irving Berlin)

Richard Strauss's musical "Salome" was presented in New York in 1907. Its daring Dance of the Seven Veil's touched off a nation-wide craze for Salome dances and consequent rash of arrests for obscenity. Irving Berlin wrote this right in the middle of the sensation that only burned out in 1912.

"THE END OF ME OLD CIGAR" (collected by Prof. Gildenblatten)

A cheeky old cockney was Honest Alf and he didn't stand for no nonense neither. This song that he belched was never heard in Music Halls — only when the lads got together over a beer in the back room of the pub. You couldn't keep Our Alf down (in a manner of speaking, at least — in 1915 shell splitters laid him and his pals down for ever, somewhere in France, We shall miss him).

PURPLE PASSAGE (I. T. Whitcomb): A pause in the fighting at dusk. No one knows

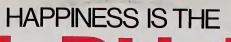
exactly when the war began, nor why. But the decorative helmets and swords are very charming. Slowly the snake of soldiers shifts into the cool chapel and we join them. And now the sermon...

Produced and Arranged by IAN WHITCOMB and RAY POHLMAN

.....

Trumest & Cornet. Roy Cation
Trumbence Dave Wells, Dick Hyde
Violini Jask Plutse George Poole
Tubes Dick Hyde
Beass: Lysir Ritz, Ray Pohlman
George Poole
Beass: Lysir Ritz, Ray Pohlman
Gustan Jemes Beass
Bear Station
Marxophone. Ray Pohlman
Fall Poole Joedse: I an Whilcomb
Engineers: Thome Nogar (Bob Mahneng on Irack 3, side one; plus trodice) and 5, side well
Selevoid on track 6, side two)

Cover drewing by Don Bachardy AN E-BELLES ADVENTURE



Jack D'Johns

Exciting audiences at Caesar's Palace
The Sands The Plaza The Concord Friar's Club
Lambs Club Wisconsin State Fair
Waldorf-Astoria Blinstrub's

WISCONSIN STATE FAIR - "After the second tune, the audience of 22,000 rose as one, cheering and applauding."

SIDE ONE:

Sweet Caroline - Stonebridge Music Inc. - 3:12

Buglers Holiday - Mills Music Inc. - 1:20 Love Story - Famous Music Inc. - 4:11 Caravan - American Academy of Music Inc. - 4:11

Aquarius/Let the Sunshine In - United Artists Music Co., Inc. - 4:43

SIDE TWO:

Hitchin 'a Ride - Intune Inc. - 1:54 Trumpet Medley - 4:44: Cherry Pink and Apple Blossom White

Chappell & Co. Inc. Java - Tideland Publishing Co. Sugar Blues - Clarence Williams Publishina

Taste of Honey - Sonafest Music Inc. Circiribin - Boston Music Co. Brasilia - Almo Music Corp. - 1:24 One of Those Songs - Duchess Music

Put a Little Love in your Heart - Duchess

Corp. - 2:25 Music Corp - 3:48

The intense white spotlight enveloped the bandstand at Tony

Parker's Supper Club in Middleboro. Massachusetts. Its brilliance seemed to magnify the apparent nervousness of the three teenagers who stood before a capacity audience. Advantageously, it also accentuated the vibrant good looks and clean-cut appearance of the group, known collectively as the Jack D'Johns,

Jack Gonsalves, trumpeter; Dan Maikut, electric accordianist and his brother John, drummer; had often played together as members of their high school band in Taunton, Massachusetts, but this was their first appearance as a professional group started in 1964.

The owner of Tony Parker's had called Jack in desperation because the band he had booked for the evening was unable to fulfill the engagement. Jack called his high school pals, Dan and John, and in one hour they were standing before Parker's patrons and performing as group for the first time.

They were successful enough to prompt Mr. Parker to offer them an unlimited engagement that lasted for four years and helped the Club to extend its seating capacity from sixty-five to seven-hundred patrons, a true testimonial to their popularity and drawing power.

Their next big break came in

February 1965, when Mr. Stanley Blinstrub engaged them to appear on the same bill with the Maguire Sisters in his nationally famed nightclub in Boston. The boys were awed by the cavernous club and more flabbergasted by the 1700 critical faces in the audience waiting to be entertained.

The patrons clamored for more after the Jack D'Johns took their final bows and this prompted Stanley Blinstrub to offer them many return engagements at his showplace for stars. The group appeared at Bunstrup's with Theresa

HAPPINESS IS THE

Jack D'Johns

Brewer, Marguerite Piazza, Bobbi Martin and Wayne Newton.

Blinstrub decided the time had come to headline the act and that famous stage was theirs. Their opening night was a forecast of many more exciting openings throughout the country. The audience responded to every song, every humorous gesture and comment. It was an opening they had worked hard to secure. The critics and columnists used a thesaurus of superlatives in reporting their debut as a new entertainment attraction.

Their glory was short-lived as Blinstrub's was levelled by fire several nights after their opening. In the holocaust, the Jack D'Johns lost over \$5,000 worth of equipment and stage clothes. They were left with memories and a key to the star's dressing room which has been made into cuff-links that the boys always wear on stage.



invitations to appear at the Lamb's Club in New York. Then, an appearance on the 1968 Jerry Lewis Telethon led directly to their first booking at the Concord in the

Many return engagements at the Concord helped spread their name throughout the Catskills and New York. This exposure resulted in many fair-dates with the Irish Rovers, Carmel Quinn and





moved into the Manhattan area at The Waldorf and the Plaza Hotels. Eventually they were singled out to perform at the mecca of entertainment . . . Las Vegas.

While playing several weeks at the Sands Hotel and Caesar's Palace, their patrons reacted enthusiastically, and once again the formula of music and humor which they had first conceived at Tony Parker's years previously was a spontaneous success.

Another chapter in their Cinderella tradition was written at the Wisconsin State Fair in 1970. When the star of the grandstand show was delayed for ninety minutes, the management of the fair called the Jack D'Johns to "fill in."

After the second tune, the audience of 22,000, rose as one; cheering and applauding. Two more ovations followed and the group was immediately signed for a return engagement in 1971.

The Jack D'Johns have found a formula, a formula with a magic ingredient which singles out their talents and marks them as star entertainers. It is a formula that has worked from Boston to Las Vegas and all the spots in between. Wherever they appear whether it be the Tamiment, or the Peacock Lounge, at Maine State, Pleasant Valley or Brickman's, their many faithful fans look forward to their many return engagements.

The Jack D'Johns excel as a team, Although music is their forte, they use comedy along with a delicately-honed sense of timing to change pace from tender renditions of standard tunes to the strong beat and excitement of contemporary music. Their musical arrangements and vocal interpretations do not tear at the intricate tapestry of their sound. The harmony is controlled and polished, never digressing from the pure melody line. Their telepathic rapport, on stage, often leads to spontaneous masterpieces of material which they incorporate into a delightful concoction. Their reservoir of satire is limitless

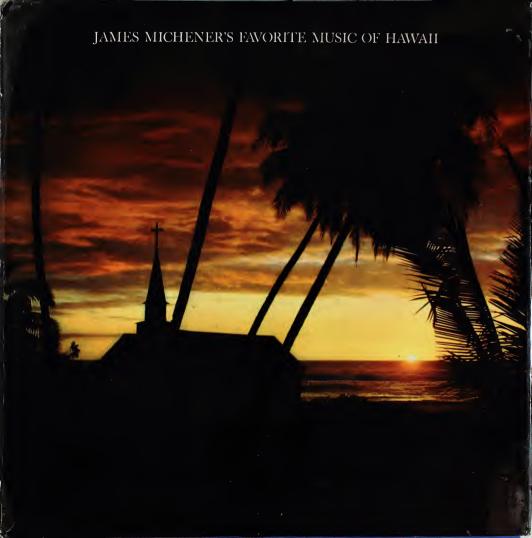
The Jack D'Johns exude a healthy youthfulness at a time when youth is synonymous with rebellion. Their natural comedy flair and personalities appeal to young and old alike. For the Jack D'Johns there is no generation gap. For everyone — "Happiness is the Jack D'Johns!"

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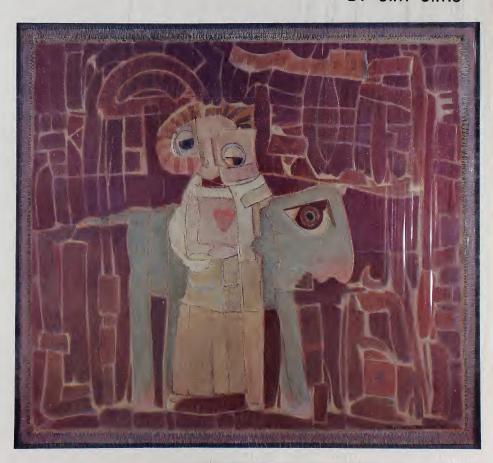
JACK D'JOHNS **46 AUSTIN STREET** NEWTONVILLE, MASS. 01260 (617) 332-1200





LOVESTAR

MUSIC FROM THE HEART BY JIM SIMS





SIDE ONE

- HELP ME TO BE ME
 Composed by Jim Sims; Arranged by John Beal
 Sonshine Publications. ASCAP
- 2. AS THE BABY CRIES
- 3. MOMENT BY MOMENT
- 4. THE PROMISE
- 5. LORD, LET ME BE A FRIEND

SIDE TWO

- 1. LOVESTAR
- 2. ENOUGH TO MAKE THE STARS SHINE
- 3. LORD OF LOVE
- 4. NOW ONE LOVE IS TWO
- 5. EASTER
- 6. MUSIC AND MAGIC



LOVESTAR

MUSIC FROM THE HEART BY JIM SIMS

"LOVESTAR" recorded at Coastal Carolina Recording, Wilmington, N.C.

It is an impossible task to properly show my appreciation to all my friends who have supported me in this "Labor of Love" but here is a partial list anyway:

Heber "Doc" Johnson, as my producer and friend I thank you for your counsel, your time, your studio, your patience, and your generous spirit.

Ken Byrd, a young man with a vast potential and a heart the size of Texas, I thank you for your engineering skill.

Susan Sims, whose patience and impatience drives me on, and without whose love I just might die.

Gillham's Guitar Works, I thank you, Steve, for your encouragement and your use of "Creative Finance".

Glisson's Music Mart, for your good-natured toleration of crazed musicians.

I give thanks for the gigantic love affair called the Church of the Servant, Episcopal, especially for my friend and Priest Joe Cooper.

I am especially grateful to Elizabeth Darrow for the use of her painting "Finding The Lost Lamb" on the cover of this album and for all of her artistry,

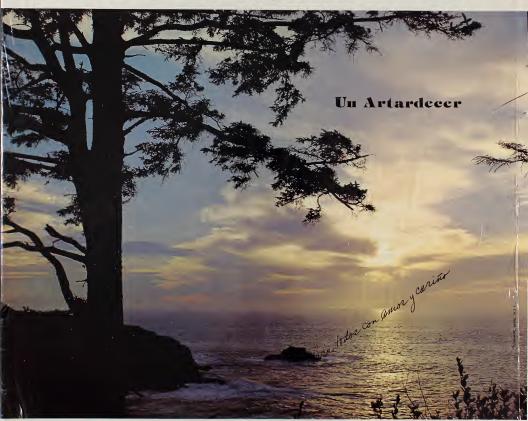
Larry Cummings and Eddie Harfoush, good friends in times of frustration.

Neal Shulman, for just being Neal.

Special thanks are also due to the following musiclans for sharing their gifts with me on a hot Sunday afternoon.

"Music and Magic" musicians:
Jeff McLean: Electric Guitar/Bass
Sylvester "Sam" Bryant: Percussion
Steve Dunn: Aux. Percussion
Carton Clark: Asst. Engineer/Aux. Percussion
James Brown/Roger Bryan: Trumpets
Jim Sims/Ken Byrd: Brass Arrangements





* ALFA·5*

LADO - A

1. Se Cumplirá Nuestro Sueño —
Balada
(Felix S. Olivo)

2. Si Usted Quiere Continuar—
Discorengue
(Felix S. Olivo)

3. Un Atardecer—Bala da
(Felix S. Olivo)

4. Destino Cruel—Merengue
(Kamiee Duarte

LADO · B

1. Ese No Me Gusta—Merengue (D.R.)

2. Yo Quiero Un Corazón—Balada (Felix S. Olivo)

3. Cosas De La Guitarra—Merengue (D.R.)

4. Mamá—Balada (Felix S. Olivo)

Creditos Danilo—Fotos Jan Teller—Ingeniero Aviation Sound Studios—Estudio

INTEGRANTES

Miguel Germán —Percusion
Tony Olivo—Percusion
Arcadio Suriel —Guitarra
Expedito Ramírez—Bajo
Felix S. Olivo—Teclados, Arreglo Y
Dirección



ALFA 5

Nació el conjunto Alfa 5 en el corazón de Nueva York, ciudad que se caracteriza por la dura competencia. Hemos trabajado arduamente para crear un estilo inédito, para asi brindar una nota distinta a los que comparten con nosotros amor a la música y a la más alta calidad de sonido posible.

Nuestro propósito no es de competir con nadie, sino más bien de compartir con la humanidad lo que Dios nos ba dado y la naturaleza nos enseña.

Felix S. Olivo

Nuestro más sincero agradecimiento a todos los que colaboraron con la realización de este disco.

Especialmente a: Kamjee Duarte, Doris Duarte, Eira Classen, A. Orensanz, Octavio Abreu, Tony López, Carmen Olivo.

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> KITT-TEN KILP-10



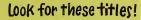


Adeste Fideles / It Came Upon A Midnight Clear
Sleepers Awake / O Little Town Of Bethlehem
The Holy Boy / The First Noel / Angels We Have Heard On High
God Rest Ye, Merry Gentlemen / Good King Wenceslas
Rejoice, Rejoice Believers / Christians Awake / Joy to the World
O Come, O Come Emanuel / Hark the Herald Angels Sing
Break Forth O Beauteous Light / Silent Night
Good Christian Men Rejoice / We Three Kings
Lo: How A Rose E'er Blooming / Away In A Manger
What Child Is This? / Jingle Bells

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Other Stories About The Farm MR-6013 Alice In Wonderland, Two Others

MR-6014 The House That Jack Built & Two Others

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MR-6016 8 Children's Best Loved Stories MR-6019 Baby's First Record

MR-6020 Sacred Songs MR-6021 A Child's Intro To The Classics

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MR-6023 Peter And The Wolf MR-6024 15 Songs Of Christmas - Organ & Choir

MR-6025 Christmas Organ & Chimes

MR-6026 Rudolph The Red-Nosed Reindeer & Others MR-6027 Santa Claus Is Coming To Town & Others

MR-6028 Popeye

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ThreeLittlePigs

designed

especially for the

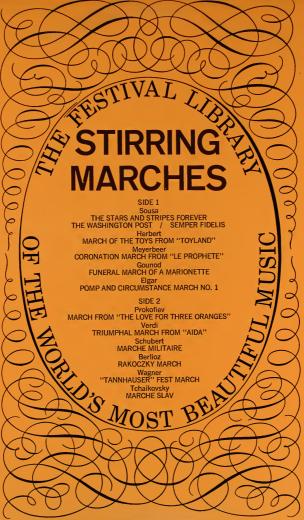
young, pre-school

and early grade

youngster

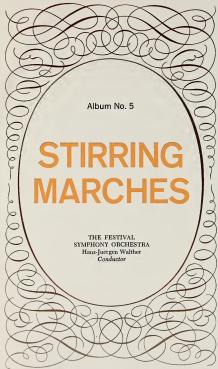
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SIDE 1

Sousa: THE STARS AND STRIPES FOREVER

THE WASHINGTON POST

Sousa:

SEMPER FIDELIS

MARCH OF THE TOYS FROM "TOYLAND"

Meverbeer:

CORONATION MARCH FROM "LE PROPHETE"

FUNERAL MARCH OF A MARIONETTE

POMP AND CIRCUMSTANCE MARCH NO. 1

SIDE 2

Prokofiev:

MARCH FROM "THE LOVE FOR THREE ORANGES"

TRIUMPHAL MARCH FROM "AIDA"

Schubert:

MARCHE MILITAIRE

Berlioz:

RAKOCZKY MARCH

Wagner:

"TANNHAUSER" FEST MARCH

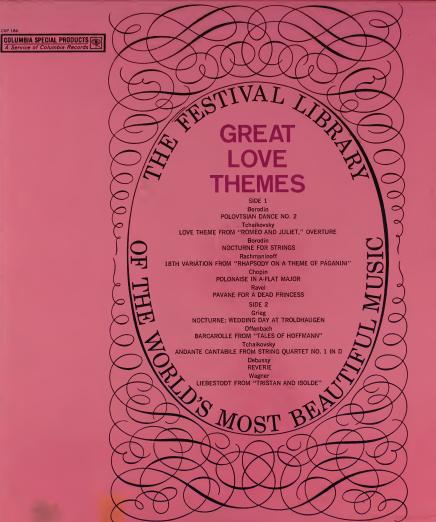
Tchaikovsky: MARCHE SLAV

Marches are played throughout the world-from the beat, beat, beat of a jungle drum to the sophisticated works of John Philip Sousa.

The march can actually be heard in several forms within a standard framework. There are the slow and sad ones as found in a minor-keyed funeral march, or the happy wedding marches, or the grand ones-the triumphal marches from various operas.

March time is usually a 4-4 beat, but it may slow down to 2-4 or 3-4 time for the solemn occasions; or for quickstep marches, it can speed up to 6-6 time. Whatever the beat, marches still remain exciting and stimulating to the peoples of the world. -Harriet K. Haines

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ALBUM 2

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SIDE 1

Borodin:

POLOVISIAN DANCE NO. 2

Tchaikovsky:

LOVE THEME FROM "ROMEO AND JULIET," OVERTURE

NOCTURNE FOR STRINGS

Rachmaninoff:

18TH VARIATION FROM "RHAPSODY ON A THEME OF PAGANINI"

POLONAISE IN A-FLAT MAJOR

PAVANE FOR A DEAD PRINCESS

SIDE 2

Grieg:

NOCTURNE: WEDDING DAY AT TROLDHAUGEN

Offenbach:

BARCAROLLE FROM "TALES OF HOFFMANN"

Tchaikovsky:

Debussy:

REVERIE

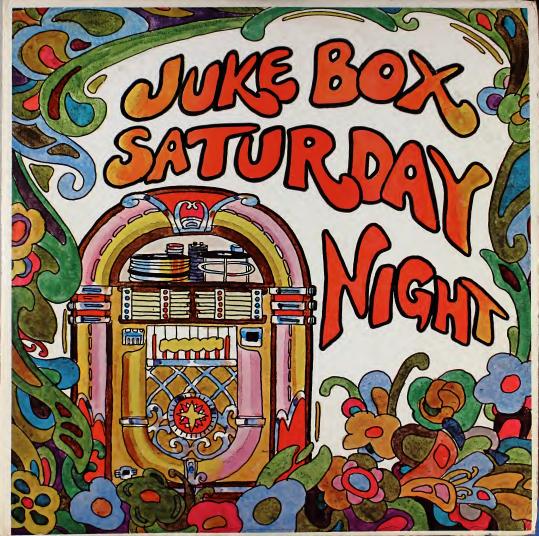
LIEBESTODT FROM "TRISTAN AND ISOLDE"

Love has been expressed in every conceivable type of artistic form, from the most ancient of primitive drum beats, through the classical music of Europe to the popular song of today. Quite often today's "pop tunes" are based on themes from the classics. Sometimes these themes were originally love tunes themselves, quite often not; but whatever their origin they lend themselves to the terms of tuneful resonance and frequently make more attractive love songs than many newly-written ones.

ANDANTE CANTABILE FROM STRING QUARTET NO. 1 IN D

This record contains many examples of classical music suitable for adaptation to some of today's most beloved themes. -Harriet K. Haines

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BENNIE MOTEN K.C. ORCH. 1929-31 **HARRY DIAL QUARTET 1946**

IAJRC-7, Side 1 (All selections by Bennie Moten's Kansas City Orchestra)

1. Everyday Blues, mx. 57305-2, 10-23-29, V1. 38144 2. Boot It, mx. 57312-3, 10-24-29, V1. 38144

3. Mary Lee, mx. 57313-3, 10-24-29, Vi. 38114

4. Sweetheart of Yesterday, mx. 57316-2, 10-24-29, Vi. 38114

5. Here Comes Marjorie, mx. 62915-1, 10-28-30, Vi. 23391 6. Professor Hot Stuff, mx. 62923-1, 10-30-30, Vi. 23429

7. Ya Got Love, mx. 53012-2, 4-15-31, Vi. 22680

8. I Wanna Be Around My Baby All The Time, mx. 68900-2, 4-15-31, Vi. 22680

IAJRC-7, Side 2 (All selections by Harry Dial and His Quartet)

1. Swing Rendezvous

2. Joy Juice Mlues 3. Prince's Boogie

4. Gully Low

5. Summertime 6. How Am I To Know

The story of Be mie Moten and his Kansas City Orchestra is so well known and so thoroughly documented that we will not repeat it. It should suffice to say that this is one of the greatest bands in jazz history and we are proud to present their works. Most of the selections have not previously appeared on LP records, so far as we know, but the worldwide situation with respect to LP record issues is such that it would take a research group equipped with a computer to keep track of the selections issued and we would not be surprised to hear that Protomorphic Productions of Saskatoon, Saskatchewan has already issued some of the selections on this record. We hope for the best and fear the vorst, The personnel on Side 1 can be looked up in any one of several standard reference bocks, We have selected for this record selections from a transition period in the Moten History. The earlier Moten records are more related to New Orleans style jazz than the later ones which contain primarily swing music. Starting with the Oct. 23, 1929 session, Count Basie was the pianist and the band began to assume the sound of a swing band. This was the early sound of the Count Basie Band which took its place among the great swing bands a few years later. We have no idea why the matrix number of Ya Got Love, apparently recorded in 1931, is out-of-tune with other 1931 matrix numbers. One would tend to assume that number 53012 would have been recorded in late 1928 but that is, apparently, earlier than Jimmy Rushing is known to have recorded with the band. It is possible that the tune Ya Got Love was recorded earlier, rejected and later recorded again using the original matrix number. This sometimes happened.

All selections on Side 2 are from a radio broadcast by Harry Dial and His Quartet on Aug. 27, 1946 from New York. N.Y. The broadcast was in the form of an interview and there is jazz history in the spoken material but we felt it to be advisable to eliminate the spoken material and present just the music. The personnel consists of Harry Dial, drums and vocals, Reuben Reeves, trumpet, Harris Prince, piano, and Henry Jones, clarinet and saxophone. All these musicians are well-known jazzmen who recorded first in the 1920's. Harry Dial and Reuben Reeves fronted bands that made jazz history on the Vocalion label. The original records are now rare and valuable collectors items. No music played in 1946 could quite re-capture the sound of the 1920's but these musicians were still playing quite well and we believe that this music should be made available. One selection, How Am I To Know, is particularly good in our judgement. There are spots where the quality of the recording leaves something to be desired. We did the best we could with the original material which was on 16" acetates with some wear. The results are not bad but they are not up to the usual standard of IAJRC issues.

Production: IAJRC 1970 Jacket Cover and Liner Notes: Bill Love Music: Ken Crawford and George Blacker Taping and Editing: Ken Crawford and Bill Love International Association of Jazz Record Collectors For information about the Association, write: Secretary, IAJRC 90 Prince George Drive Islington, Ontario M9B 2XB Canada

STEREO







ALL THINGS ARE POSSIBLE - IN MY HEART FARTHER ALONG - - WADE IN THE WATER I SHALL NOT BE MOVED - GO DOWN MOSES LORD'S PRAYER - - BACK TO THE DUST LIVED AND HE LOVED ME - LIVE LIKE JESUS MY LORD WHAT A MORNING-ROCK OF AGES

The Best of the Harmonizing Four



The Best Of

STEREO

Side A

ALL THINGS ARE POSSIBLE IN MY HEART FARTHER ALONG WADE IN THE WATER I SHALL NOT BE MOVED GO DOWN MOSES LORD'S PRAYER
BACK TO THE DUST
LIVED AND HE LOVED ME
LIVE LIKE JESUS
MY LORD WHAT A MORNING
ROCK OF AGES

Side B

THE HARMONIZING FOUR

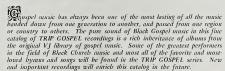












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Produced by HANK MEDISS, AND DAW APPLIED OR MADDLESS. A APPLL PRODUCTIONS INC.
Egineering Billy Fluckes. For the Granica
Recorded at Broadway Recording Sucidios. New York Giya
and Wally Heider Recording Studios. Hollywood. California
Mixed by Hank Medress. Daw Applia, and Billy Radice

All songs arranged by Dave Appell except "Dance To The Music" which was arranged by Norman Bergen.

Cover Art: Vincent Petragnini Photography: Albert Watson courtesy of TV Guide Design & Art Direction: Bob Heimali

SIDE ONE Skybird Jolie Come Back Billie Jo Personality Kelly Blve



SIDE TWO All In The Game Dance To The Music Did You Ever Think She'd Get Away From You Straight Ahead That's The Way A Wallflower Grows





DEAR HEART and Other Songs About Love Mono LPM-2990 The Orchestra and Chorus of Henry Mancini Produced by Joe Reisman

SIDE 1

Dear Heart (ASCAP 2:43) The Girl from Ipanema (BMI 3:04) Mr. Lucky (Vocal) (ASCAP 2:35) Soldier in the Rain (ASCAP 2:55) (I Love You and) Don't You Forget It (ASCAP 2:36) Song About Love (ASCAP 3:23)

How Soon (Theme from the Richard Boone Show) (ASCAP 2:49) The New "Frankie and Johnnie" Song (BMI 3:00) Mostly for Lovers (ASCAP 3:08) Man's Favorite Sport (ASCAP 2:59) Can't Buy Me Love (BMI 2:28) Dream (ASCAP 2:53)

Recorded in RCA Victor's Music Center of the World, Hollywood, California. Recording Engineers: Jim Malloy and John Norman . Liner Photo: Ken Whitmore.

His First All-Choral Album

There comes a time when an instrument says all it can say. That's when the need for the human voice manifests itself.

Apparently Henry Mancini has come to this conclusion with no little encouragement from the tremendous success he enjoyed with the choral treatment of his Academy Award winners, Moon River and Days of Wine and Roses.

Thus we have the first Mancini album devoted exclusively to choral arrangements and, needless to report, the Mancini talent for articulation is as evident in this medium as it was on the purely instrumental level of, say, Peter Gunn or Mr. Lucky.

Heading the list of tunes here is another of his film originals, Dear Heart. The appealing melody bears the matchless Mancini touch, an intriguingly individual style that's rapidly established him in the ranks of America's outstanding composers of popular music. Dear Heart is the song from the Warner Brothers film "Dear Heart" starring Glenn Ford, Geraldine Page and Barbara Nichols. Lyrics are by the threetime Academy Award winners Jay Livingston and Ray Evans, Another Mancini theme included here is How Soon, this one from television's "Richard Boone Show."

The "other songs about love" run an interesting gamut from the old favorite Dream to The New "Frankie and Johnnie" Song, and include that much-discussed Girl from Ipanema about whom Henry Mancini manages to find something new and original

Actually, all the tunes have something to say because each one bears the trade-mark of fresh, dynamic, exciting interpretation that makes Mancini the people's choice . . . in this instance, by a voice vote.

> HARVEY SIDERS Contributing Editor. Boston Globe

DYNAGROOVE

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To solve these old and obstinate problems in disc recording, highly ingenious computers-"electronic brains have been introduced to audio for the first time. These remarkable new electronic devices and processes grew out of an intense research program which produced notable advances in virtually every stop of the recording science The final test of any record is in the listening-compare the sound of Dynagroove recordings!

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Other RCA Victor albums by Henry Mancini you will enjoy:

The Concert Sound of Henry Mancini LPM/LSP-2897 The Pink Panther LPM/LSP-2795 "Charade" LPM/LSP-2755 Uniquely Mancini LPM/LSP-2692 Our Man in Hollywood LPM/LSP-2604

@ 1965, Radio Corporation of America . Printed in U.S.A.

Baby Elephant Walk Dreamsville (Peter Gunn) Thème From Mr. Lucky

In The Sound of Magnific

THE SWEET AND SWINGIN' SOUNDS OF

HENRY MANCINI

Moon River
(Maadia/Mercer)
Pink Panther Theme
(Mascin)
Dear Heart
(Mascin)
Happy Hobo
(Londen)
Theme From Mr. Lucky
(Mascin)
Dreamsville

(Mancini)

Peter Gunn Theme
(Mancial)
Days Of Wine And Roses
(Mancial-Mercer)
Charade
(Mancial-Mercer)
Weekend Pass
(London)
Baby Elephant Walk
(Daté-Mancial)

HENRY MANCINI HITS
IN THE SOUND OF MAGNIFICENCE

Like the man said, "thank goodness a few guys like Hank Mancini appeared in the 60's, 'cause it was near musical starvation with what's been goin' on."

In retrospect, each decade in the past has produced only a few composers of Mancini's stature. His succession of hit TV themes and film score Academy Award winners attest without hearing that he is one of "the few."

Hank studied at Carnegie Tech Music School and Juilliard. After service in 1945. he joined the Tex Beneke Band and then went on to the west coast to free lance. He ioined Universal Pictures as a staff composer in 1951. His first TV writing to gain him recognition was his composing and conducting of the Peter Gunn score where he used modern jazz backgrounds for the first time in the video medium. Since then his composer-arranger picture credits include the sweetly morose "Days Of Wine and Roses" and "Moon River"-both Academy Award winning songs, His "Baby Elephant Walk" and Theme From "Pink Panther" have a refreshing humor rarely heard today.

The arrangements in this outstanding presentation of Mancini hits were written by Bob Lowden.

Recorded Under Direction of: Audio Mix: D. L. Miller Dr. Eric Beurmann Dr. W. Wille Charles F. Ellis Chic Laganella ALSHIRE PRESENTS



THE WORLD'S FIRST STEREO SCORED ORCHESTRA

The lush magnificence and stereo depth of "101" Strings is due to a combination of factors. First, in importance, is the concept of scoring for the strings. The necessity of using 101 string instruments is to utilize vorious hormonies and voicing and not weaken the dynamics or quality of any one line when playing counter lines. This is porticularly important with the violins and violas, and creates a wonderful rich channel separation for stereo recording. The listener will note that at times the melady line is in full presence, and possibly o full and lovely counter line is being played, without socrificing the full dynomic value of either. Secondly, the original performances have been recorded under the most exocting audio engineering standards with specially designed microphones with characteristics to compensate for any possible distortion from the tremendous boss frequency response in cello and string bass. Third, and of extreme importance, are the players themselves. They represent the finest musicions in Europe todoy. There are, in fact, eleven concertmeisters In the flirst choirs. This olbum was recorded under the direction of D. L. Miller.

HEAD THESE 101 STRINGS ALBUMS IN THE SOUND OF MAGNIFICENCE

	HEAR THESE TOT STRINGS ALBUMS IN THE SOUND OF MAGNIFICENCE										
101 STRINGS PLAY STEPHEN FOSTER S-5000	101 STRINGS PLAY VICTOR HERBERT S-5001	101 STRINGS PLAY JOHN PHILIP SOUSA GEORGE M. COHAN S-5002	101 STRINGS PLAY SIGMUND ROMBERG RUDOLF FRIML S-5003	101 STRINGS PLAY JEROME KERN VINCENT YOUMANS S-5004	IO1 STRINGS PLAY IRVING BERLIN S-5005	101 STRINGS PLAY GEORGE GERSHWIN S-5005	101 STRINGS PLAY COLE PORTER S-5007	101 STRINGS PLAY HOAGY CARMICHAEL DUKE ELLINGTON S-5018	101 STRINGS PLAY RICHARD RODGERS LORENZ HART S-5009	101 STRINGS PLAY RICHARD RODGERS OSCAR HAMMERSTEIN S-5010	
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101 STRINGS PLAY HIT AMERICAN WALTZES S-5022	101 STRINGS PLAY MOOD VIENNA S-5023	101 STRINGS PLAY SOUL OF THE GYPSIES S-5024	101 STRINGS PLAY OPERA WITHOUT WORDS S-5025	101 STRINGS PLAY QUIET HOURS S-5026	101 STRINGS PLAY EAST OF SUEZ S-5027	101 STRINGS PLAY HAWAIIAN PARADISE S-5078	101 STRINGS PLAY PARIS AVEC AMOUR S-5029	101 STRINGS PLAY ITALIA CON AMORE S-5030	101 STRINGS PLAY SONGS FOR INSPIRATION & MEDITATION S-5031	101 STRINGS PLAY SOUL OF MEXICO S-5032	
101 STRINGS PLAY FLY ME TO THE MOON S-5033	101 STRINGS PLAY FOR DINING AND DREAMING S-5034	101 STRINGS PLAY HITS OF THE 30'S S-5035	101 STRINGS PLAY HITS OF THE 40'S S-5036	101 STRINGS PLAY HITS OF THE 50'S S-5037	101 STRINGS PLAY HITS OF THE 60'S S-5038	101 STRINGS PLAY MY FAIR LADY S-5039	101 STRINGS PLAY FIRE & ROMANCE OF SOUTH AMERICA S.5040	101 STRINGS PLAY AWARD WINNING SCORES FROM THE SILVER SCREEN S-5041	101 STRINGS PLAY RHAPSODY S-5042	101 STRINGS PLAY SOUNDS AND SONGS OF THE JET SET S-5043	

Cover Art.

Cover Design:

AN ALSHIRE PRODUCTION

THE LITTLE DRUMMER BOY The Harry Simeone Chorale

O BAMBINO · TWAS THE NIGHT BEFORE CHRISTMAS
MARY'S BOY CHILD · THE CAROL OF THE BELLS · O CHRISTMAS TREE
CHRISTMAS IS A BIRTHDAY · SING OF A MERRY CHRISTMAS
WHAT CHILD IS THIS · THE HALLELUJAH CHORUS · THE FIRST CHRISTMAS CAROL



THE LITTLE DRUMMER BOY The Harry Simeone Chorale







SIDE 1

- 1. THE LITTLE DRUMMER BOY
- 2. HALLELUJAH
- 3. 'TWAS THE NIGHT BEFORE CHRISTMAS
- 4. WHAT CHILD IS THIS?
- 5. CAROL OF THE BELLS

SIDE 2

- 1. O BAMBINO
- 2. THE FIRST CHRISTMAS CAROL
- 3. MARY'S LITTLE BOY CHILE (A Calypso Christmas Song)
- 4. CHRISTMAS IS A BIRTHDAY
- 5. CHRISTMAS TREE
- 6. SING OF A MERRY CHRISTMAS

ALL SELECTIONS CLEARED THROUGH ASCAP

and establishing his own unique trademark of the contrapuntal choral figure, employing basic melody and lyric lead lines against a contrasting counter-melody and lyric.

The maestro-manager has found some of his most notable success in the field of Christmas music. Here again, he shines in a new program of original and classic material distinctively arranged for his famous Chorale. This brand new Christmas choral album contains a new recording of the timeless "Little Drummer Boy" and an assortment of fresh ideas for your seasonal favorites.

One of these is "The First Christmas Carol", based on the Christmas text of the Gospel, according to St. Luke, and featuring the Cherale with brass; another is "O Christmas Tex", with both children and adults partsking in the chross which started out, Simeone admits, as we would be supported to the control of the contro

Indeed, this new Harry Simcone Chorale album of lovely Christmas songs will become a favorite for many Christmases to come.

From the time the lad from West Side High School in Newark, N.J. won a city contest and was awarded a scholarship to the famous Julliard School of Music, Harry Simeone has been making music that people like... It's as simple as that.

Completing two years of work at Julliard in the early '30's, Simeone entered the slup oung broadcasting business as a staff arranger doing "everything under the sun in terms of musical arrangements" at the Columbia Broadcasting System.

During that early period when radio was still an experimental medium, one of the trail-blazing drama shows was Norman Corwin's Columbia Workshop Series, for which Simeone did a number of unique vocal and instrumental background music scores. His work with CBS brought him into contact with Fred Waring, for whom he did many bornal arrangements, which, in turn, led to a 1-year working association for Simeone and Waring. It was during this time that Simeone did his renowned musical arrangement of ""Twas The Night Before Christmas".

Some years later, Simeone again returned to the Christmas scene and produced his most famous work of all, "The Little Drummer Boy", which has become a standard part of the Christmas repertoire.

Harry Simeone has been engaged in composing songs, doing vocal and instrumental arrangements for television, preparing successful advertising jingle campaigns







AB 4164

ENGINEER: MICHAEL DELUGG

COPACABANA (AT THE COPA)/SOMEWHERE IN THE NIGHT/A LINDA SONG/CAN'T SMILE WITHOUT YOU/LEAVIN' IN THE MORNING/WHERE DO I GO FROM HERE EVEN NOW/I WAS A FOOL (TO LET YOU GO)/LOSING TOUCH/I JUST WAN'T TO BE THE ONE IN YOUR LIFE/STARTING AGAIN/SUNRISE



COPACABANA (AT THE COPA) Music: Barry Manilow, Lyrics: Bruce Sussman, Jack Feldman

Her name was Lola
Sawas a shwogiri
With yellow feathers in her hair
And a dress cat down to there
She would marengue
And do the cha-cha
And while she tried to be a star
Tony ahoays tended bar
Across the crowded floor
They worked from eight to four
They were young and they shad each other

Who could ask for more?

At the Copa Copacabana The hottest spot north of Havana At the Copa Copacabana Music and passion were always the fashion At the Copa They fell in love

His name was Rio
He wore a diamond
He was escorted to his chair
He saw Lola dauchi' there
And when she finished
He called heroes
But Rio went a bit to far
Tany sailed across the bar
And then the punches flew
And chairs teres masked in two
There was blood and a single gunshot
But itse who shot who?

At the Copa Copacabana The hottest spot north of Havana At the Copa Copacabana Music and passion were always the fashion At the Copa (Lola screams)

Her name is Lola
She was a shongir!
She was a shongir!
But that was thirty years ago
When they used to have a show
When they used to have a show
She that they assed to have a show
She that of In-Lol
Shill in the dress she used to wear
Fadd feathers in the rair
She sits there so refined
And drinks herestly half blind
She lost here you'th and she lost her Tony
Now she's lost her mind

She lost her love

At the Copa Copacabuna The hottest spot north of Havana At the Copa Copacabana Music and passion were always the fashion At the Copa Don't fall in love

Orchestration: Artie Butler Background Vocals: Ginger Blake, Linda Dillard, Laura Creamer > 1978 Kenakus Mosse Corp. Appegsahre Musse. Inc. Cam Soap Musse Used by Permisse All Rights Reserved SOMEWHERE IN THE NIGHT Music: Richard Kerr, Lyrics: Will Jennings

Bass: Bob Babbit; Drums: Jimmy Young: Guitar: Jeff Mirinoff: Electric Piano: Paul Shaffer; Percussion: Jimmy Maelen; Piano: Barry Manilow Orthestration: Dick Behrke

A LINDA SONG
Music: Barry Maniloso, Luries: Enoch Anderson

He never wrote a song for Linda He wrote as though he lived alone He wrote of dreams that end And of sad brave men

Inventing worlds he'd never known

But he never wrote a song for Linda

And she was right there all along

Loved him back to life When his luck ran low But he never wrote a Linda song He nearly broke his heart at writing

Linda kept him from despair Standin' by his side through the hungry days But he hardly seemed to see her there

And he never wrote a song for Linda And she was right there all along The one real thing in his crazy world And he never wrote a Linda song.

When the bills piled up
He couldn't pay
He couldn't dream no more
So he hitched a ride and he rode away
And he left a note for Linda by the door
By the door

When times got rough he'd phone her Once or twice she took the call Then she changed her number and she turned her head And Linda never looked back at all

He'll never write a song for Linda And she was right there all along All he knows is no one understands And he never wrote a Linda song No he never wrote a Linda song

Guitar: Lee Ritenour Orchestration: Richard Winzeler © 1978 Kanakan Music Carp., Catopati Music Used by Permission, All Rights Reserved.

CAN'T SMILE WITHOUT YOU Chris Arnold, David Martin, Geoff Morrow Orchestration: Artie Buller LEAVIN' IN THE MORNING Music: Barry Manilow, Lyrics: Marty Panzer

I tried to tell you there was trouble on the way I lost the feelin' that I once had But when I held you there was nothin' I could say I couldn't bear to see you hurt so bad

So I'll be leavin' in the morning
Wishin' that I could setup morning it's the only way
And the I'll miss you every morning it's the only way
So I'll be leavin' in the morning
But how can I tell you why
I never gave you any warning
And now I don't know how to say goodbye

I tried to tell you there was something that I missed Something I couldn't ever find with you But I was blinded by your love each time we kissed Afraid I'd never find a love so true

So I'll be leavin' in the morning
But how can I tell you why
I never gave you any warning
And now I don't know how to say goodbye

I waited too long but now I see It's no good for you It's no good for me You can't see it now But one day you'll know I just had to go

So I'll be leavin' in the morning Wishin' that I could stay Mishin' that I could stay And tho' I'll miss you every morning it's the only way So I'll be leavin' in the morning But how can I tell you why I never gave you any warning And now I don't know how to say goodbye

String Arp: Barry Manilow

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WHERE DO I GO FROM HERE Music & Lyrics: Parker McKee Orchestration: Jimmie Haskell

BARRY
MATILOW

EVEN NOW

EVEN NOW Music: Barry Maniloso, Lurics: Marty Panzer

When there's someone else who cares When there's someone home who's waiting just for me Even now I think about you as I'm climbing up the stairs And I wonder what to do so she won't see

When I know it wasn't right And I've found a better life than what we had Even now I wake up crying in the middle of the night
And I can't believe it still could hart so had

When I have come so far I wonder where you are I wonder why it's still so hard without you When I come shining through I swear I think of you And how I wish you knew

When I never hear your name And the world has changed so much since you've been gone Even now I still remember and the feeling's still the same And this pain inside of me goes on and on

When I have come so far l wonder where you are I wonder why it's still so hard without you When I come shining through swear I think of you And how I wish you knew

Orchestration: Artie Butler C 1978 Kamakazi Music Corp. Used by Permission. All Rights Reserved.

I WAS A FOOL (TO LET YOU GO) Music: Barry Manilow, Lyrics: Marty Panzer

After I've had my last cigarette When the night is as black as the night's gonna get Well, I'm still wide awake cause I still can't forget I was a fool to let you go

And after I've closed the bar with the bows Tho I can't stand the drinks and I can't stand the noise When I know I'll be back 'cause there's no other choice I know I was a fool to let you go

I was a fool to think That I could sleep a wink In this big empty bed by myself And I was a fool to wait Until it was too late To tell you just how I fell

And after I've been with somebody new And she knows what to say Ah but not what to do Then I know what I've lost and I know it's so true I know I was a fool to let you go

And after I've been with somebody new And she knows what to say Ah but not what to do Then I know what I've lost and I know it's so true When I see what it cost and what I'm goin' thru know I was a fool I was a fool to let you go

Orchestration: Artie Butler 1978 Katsakuzi Mani: Corp Used by Permission All Rights Reserved LOSING TOUCH Music: Barry Manilow, Lyrics: Bruce Sussman, Jack Feldman

I can tell something's up You haven't touched your Scotch You've been staring out the window Now you're staring at your watch And lately that's been happening too much I think we're losing touch

Is it something I've done Or things I never said It's been getting pretty quiet there on your side of the bed Remember when we used to talk so much I think we're losing touch

After all the love we found together Who'd have ever guessed that we could fall After all the things we had in common Were they too common after all?

Won't you tell me what's wrone I haven't got a clue Is there something we can take for this Or something we can do? Together you and I have had so much There's so much to lose And I think we're losing touch

Orchestration: Jimmie Haskell O 1978 Katerkats Music Corp., Appeggiatura Music, Inc., Camp Stage Music Used by Permission. All Rights Reserved.

I JUST WANT TO BE THE ONE IN YOUR LIFE Michael Price, Dan Walsh

Orchestration: Jimmie Haskell

STARTING AGAIN Music: Barry Manilow, Lyrics: Marty Panzer

And it started again And I meant every word And I liked what I said And I liked what I heard And I started to think I could think about starting again

We were laughing again Over memories and wine And the years in between Didn't seem a long time When I smiled she knew why In a while it was starting again

And I started to think I could feel again All the bad times seemed unreal When I looked in her eyes The cheating, the lies, The things that were wrong seemed far behind

And I started to think I could care again And my fears all disappeared When she called me by name I knew that she'd changed The flaws were all gone The Saint remained

But it started again when I asked her to stay And she said, "There's this friend who's in town just today" And she really felt bad, but she had to be leaving again

And she left me again as she'd left me before Still pretending she cared when we kissed at the door But I saw in her eyes that the lies were all starting again

Just when I'd started to feel again When all the bad times seemed unreal When it all seemed so right and I thought that tonight If she said she cared, she really might

Just when my fears disappeared again And I heard what I wanted to hear It all started again And I knew what that meant It wasn't the start It was really the end Orchestration: Jimmie Haskell © 1978 Kazsakazi Music Carp Used by Perstinion All Rights Reserved

Music and Lyrics: Barry Manilow and Adrienne Anderson

And so it began as I sat by my window All by myself in the dawn Nobodu else no polite conversation Just waiting for life to come on

And I see the sunrice Over the ocean Sunrise on the sea I'm watchin' the sunrise And glad to be livin' Sunrise

I think of my life as I look out my window Of people I love, places I've been Sometimes I feel I could go on forever With nothin' to lose Nothin' to win

When I see the sunrice Over the ocean Sunrise on the sea I'm watchin' the sunrise And glad to be livin Sunrise Shine oper me

Guitar: Jay Graydon Orchestration: limmie Haskell RHYTHM SECTION

Drums: Ronnie Zito Bass: Will Lee Piano: Barry Manilow Keyboards: Bill Mays

Background voices: Ron Dante and Barry Manilow Musicians contractor in California: Shaun Harris Musicians contractor in New York: Artic Kaplan

Recorded at A & M Studios-Hollwood,

Asst. Engineer-Derek Dunan 'Somewhere in The Night" recorded at Media Sound Studios, NYC IULY THRU NOVEMBER 1977

Cover Design-Barry Manilow & Lee Photography-Lee Gurst

Special thanks-Clive Davis, Miles Lourie, Dick Fox, Michael Stipanich, Marty Goldrod Deborah Gray, David Cumming and of course,

Extra Special Thanks to Michael Devereaux for getting me through my life for the last year and a half.

This album is dedicated to the memory of

A Letter To My Friends

Artists face a deluge of requests for charitable endorsements and benefit performances. There are always so many worthwhile causes; so many public interest groups we would like to help and, unfortunately, so little time.

Although my schedule seems to expand daily, I have decided to support The Captain Jacques Constean. As I am surre you have, I have heard about Captain Coustean for years. I was fortunate enough to actually

meet him.

As an ocean explorer for 30 years, he has dramalized the rapid deterioration of sea life. It is a disturbing situation caused by the same kind of human abuse that is destroying our land and air environment. His warnings, fortunately, are being heard, for example, the efforts of The Constean Society compelled the Italian. government to remove from the Mediterranean Sea scores of drums of deadly gas in a sunken ship. The drums were being left to rust open and disperse death in the water for thousands of miles.

The Cousteau Society is working to halt human destruction of the entire The Constead Society is working to mait human assistation of the entire environment on behalf of future generations who cannot raise their voices against the degradation and consumption of their inderitance. If you wish to join me in supporting The Cousteau Society's work you can contact them as:

THE COUSTEAU SOCIETY 777 Third Avenue New York, New York 10017





DON'T QUIT

CALVARY SINGLES

STEREO

CALVARY SINGERS Don't Quit

1973 was a year of indecision for the Calvary Singers. We had gone through so many up and downs, and having such a hardship trying to maintain good members, and guitarist.

Introducing you to a very fine young gentleman; our lead guitarist, Walter Maddrey. He had wandered off into his own business, came back to our group in early 1974. Our first lead singer Bro. Andrew Brown gave a lot of encouragement to our second lead singer Miles Thomas, who sings the lead on, "Don't Quit."

Nathaniel Henry, Manager and back ground lead of the Calvary Singers' has inspired the rest of the group, our young bass guitarist Benjamin Miller, and tenor singer Odell Parker.

I'm one of the original 'Calvary Singers' trying to bring inspiration and togetherness to a very fine group of young men. Also putting these words together in a song, we believe if we "Don't Quit", our reward will be in the end

Business Manager and Baritone singer Floyd J. Henry

STEREO

Side I

RS-111874-A

- 1. Thank The Lord—3:00

 Lead—A. BROWN Writer—F. HENRY
- 2. Don't Quit—3:35

 Lead—N. THOMAS Writer—F. HENRY
 Pub.—VIRTU MUSIC—ASCAP
- 3. Oh Mother, Pray For Me—2:28

 Lead—F. HENRY Writer—F. HENRY
 Pub.—VIRTU MUSIC—ASCAP
- 4. Oh Yes I'm Goin'—2:33

 Lead—N. THOMAS ARR.—F. HENRY
 PUB.—VIRTU MUSIC—ASCAP
 Writer—F. HENRY
- 5. On My Way To Heaven—2:38
 Lead—A. BROWN Writer—F. HENRY
 PUB.—YIRTU MUSIC—ASCAP



Recorded and Mfg. by
VIRTUE STUDIO

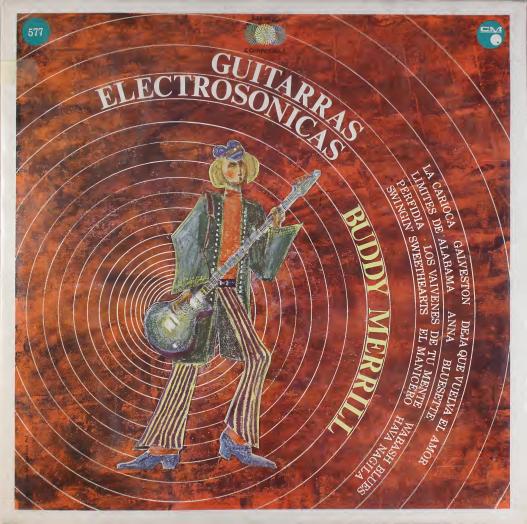
1618 N. Broad St., Phila., Pa. 19121 (215) PO 9-9479 STEREO

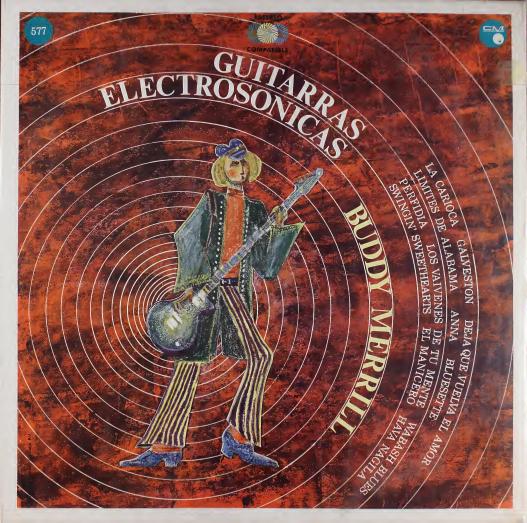
Side II

RS-111874-B

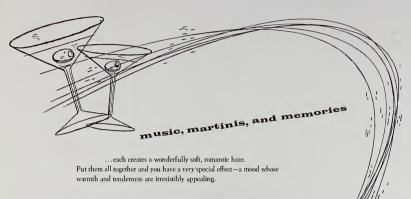
- 6. You Can't Hurry God-4:27
- 7. New Born Soul—2:39
 Lead—F. HENRY Arr.—F. HENRY
- 8. He's Good Lord—3:01

 Lead—M. THOMAS Arr.—M. THOMAS
- 9. We're Marching Lord—3:04
 Lead—A. BROWN Arr.—F. HENRY





JACKIE GLEASON presents Music, Martinis, and Memories Once In A While . I Can't Get Started I Got It Bad And That Ain't Good I Remember You • Yesterdays I'll Be Seeing You • The Song Is Ended It Could Happen To You Shangri-La · Somebody Loves Me Time On My Hands • My Ideal



The memories and martinis should be yours, of course; the music may be provided by someone else—and nobody can do that more expertly than Jackie Gleason. His famous album presentations—lovely ballads richly orchestrated and featuring the lyric trumpet of Bobby Hackett—are remarkably conducive to that intriguing sentimental spell.

It's really quite possible, in fact, to omit the memories and martinis; but with of without them, you'll find this collection of Jackie Gleason interpretations to be romantic music at its very best, an ideal setting for your most delightful listening moments.

side one

I GOT IT BAD AND THAT AIN'T GOOD MY IDEAL I REMEMBER YOU SHANGRI-LA IT COULD HAPPEN TO YOU SOMEBODY LOVES ME

side two

THE SONG IS ENDED ONCE IN A WHILE I CAN'T GET STARTED YESTERDAYS I'LL BE SEEING YOU TIME ON MY HANDS

Produced by RICHARD JONES



EMI



THE SELECTIONS: REPETITION

Charlie Parker (alto saxopho with the Neal Hefti Orchestra

THE BIRD

Parker, Hank Jones (piano), Ray Brown (bass), Shelley Manne (drums)

CARDBOARD

VISA

Parker, Kenny Dorham (trumpet), Tommy Turk (trombone), Al Haig (piano), Tommy Potter (bass), Max Roach (drums), Carlos Vidal (bongos)

PASSPORT

Parker, Kenny Dorham (trumpet), Al Haig (piano), Tommy Potter (bass), Max Roach (drums)

APRIL IN PARIS SUMMERTIME

IF I SHOULD LOSE YOU

I DIDN'T KNOW WHAT TIME IT WAS

EVERYTHING HAPPENS TO ME

Charlie Parker and Strings

I'M IN THE MOOD FOR LOVE

Parker, Hank Jones (plano), Ray Brown (bass), Buddy Rich (drums)

BLOOMDIDO

AN OSCAR FOR TREADWELL MOHAWK MY MELANCHOLY BABY LEAP FROG LEAP FROG

RELAXIN' WITH LEE

Parker, Dizzy Gillespie (trumpet), Thelanious Monk (niana), Carly Russell (bass), Buddy Rich (drums)

By Chris Albertson

xceptional artistic talent. a colorful yet somewhat shrouded personal life, and a premature, tragic death seem to be the essential ingredients
hat go into the making of a jazz legend. Two of

—Charles "Buddy" Bolden and Leon "Bix" Beiderbecke—died in 1931, the year a certain Mrs. Parker of Kansas City, Missouri, gave her son Charles his first alto saxophone. Bolden, a New Orleans cornetist, became a mental patient in 1907 —before anyone thought of making jazz records; Beiderbecke, a Davenport-born recorns; Beneriecke, a Davenport-port cornetist, died an alcoholic at age 28— before anyone thought of becoming a jazz writer. The coincidence is worth noting because Charlie Parker, who made many records in a time when there were many jazz writers, became the most influentialjazz writers, became the most initionital and perhaps the last—jazz legend of them all, an object of the mass media penetrating the once-private lives and thoughts of people in the public eye.

As the 30s drew to a close—and Parker,

As the 30s drew to a close—and Parker, in his late teens, unwittingly prepared to shape the future of jazz by absorbing every nuance of Lester Young's solos on the first Count Basic records—the earliest attempts to chronicle the history and development

of this new music were beginning in earnest. The first book on the subject, Robert Goffin's Aux Frontieres du Jazz, was only five years old: down beat magazine was in its third year; swing—the latest in its third year; swing.—the latest outgrowth of jazz—was well on its way to becoming America's most popular music, and some of the men who led those big hands were about to be subjected to idolization such as only Hollywood eelebrities previously had seen. As the legion of jazz fans grew throughout the world, and the new breed known as the record collector began scouring the country for rare jazz dises and colorful anecolotes, there arose the inevitable need for a romantic hero from the past. Bolden, whose music and life style by then had become, at best, somebody's thirty-year-old become, at best, somebody's thirty-year-old memory, was simply too mythical to fit the bill, but Beiderbecke, besides being handsome and white, seemed tailor-made for the part: his lyrical style of playing— well-documented on records—earmarked a person of high sensitivity; first-hand revealing intriguing eccentricities (imagine, he sipet with his sooks on I); and, being the truly misunderstood genius such figures ought to be, Bit drank himself to death, drowning—so the story went—his urtistic frustrations in alcohol, as Paul Whiteman and a money-conscious society exploited his genius in their pursuit of commercial success.

If it all sounds like a story of Charlie

Also available on Verve:

Lester Young: Pres and Teddy and Occar Pres' small group recordings with Occar Peterson (1952) and Teddy Wilson (1956), released complete for the first time (VE 2-2502)

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Powell's 1949-51 Verve sessions, including nine works
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Max Roach, Buddy Rich, Ray Brown and Curly Russell
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VE-2-2501



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Original Sound Track Recording

SPS 595

The LQVE MACHINE DIQNNE WARWICKE

Singing "He's Moving On" (Theme From The Love Machine) And "Amanda"



Original Score Composed and Conducted By Artie Butler
Also includes the single "He's Moving On"—"Annanda,"
Produced by Burt Bacharach and Hal David

Original Sound Track Recording

SPS 595

The LQVE MACHINE ** DIQNNE WARWICKE

Singing "He's Moving On" (Theme From The Love Machine) And "Amanda"



DYAN CANNON/ROBERT RYAN/JACKIE COOPER and DAVID HEMMINGS as Jerry WILLIAM ROERICK/MAUREEN ARTHUR/SHECKY GREENE/CLINTON GREYN SHARON FARRELL/INTRODUCING JODI WEXLER JOHN PHILLIP LAW

Screenplay by SAMUEL TAYLOR / Based on the novel by JACQUELINE SUSANN Executive Producer IRVING MANSFIELD / Produced by M. J. FRANKOVICH

from Columbia Pictur



BIGBAND 1000





Side A

BENNY GOODMAN AND HIS ORCH./Ella Fitzgerald, Voc.

Goodnight, My Love COUNT BASIE AND HIS ORCH./Jimmy Rushing, Voc.

After You've Gone GLENN MILLER AND HIS ORCHESTRA

In the Mood

DUKE ELLINGTON AND HIS ORCH./Joya Sherrill, Voc.

I'm Beginning to See the Light

LOUIS ARMSTRONG AND HIS ORCH. / Louis Armstrong, Voc. I've Got the World on a String

Side B

EARL HINES AND HIS ORCH. / Billy Eckstine, Voc.

Skylark

GLENN MILLER AND HIS ORCH, / Tex Beneke, Voc. Chattanooga Choo Choo

TOMMY DORSEY AND HIS ORCHESTRA

Opus Number One

LIONEL HAMPTON AND HIS ORCH. / Lionel Hampton, Voc.

On the Sunny Side of the Street

ARTIE SHAW AND HIS ORCHESTRA

Begin the Beguine

The artists and repertoire on this record were selected for the contributions they made to an era that looms larger in public memory with each passing decade, with every recorded excursion into our musical past, BIG BAND CLASSICS is more than an album title; it describes a process of everyday creation in the lives of vocalists, bandleaders, composers, arrangers and recording personnel during the period 1930-1955 (with noteworthy examples before and after) and thus celebrates a golden age restored to acoustic life.

Ella Fitzgerald made three numbers with Benny Goodman and his orchestra on November 5, 1936 in New York. As a teenage soloist with Chick Webb and his band (which she later directed, 1939-1942, after Webb's death) Ella was, and probably remains to this day, the greatest female Jazz singer of them all. "Goodnight, My Love" appeared in the 20th Century-Fox film, Stowaway. The July 13, 1949 recording of "After You've Gone" is also a loan situation, spotlighting Jimmy Rushing as guest vocalist with Count Basie and his orchestra - a unique combination from the vault that produced this LP.

"In the Mood" was Glenn Miller's first million seller, recorded at a time when the King Sisters and others were making hay with the song as a vocal number. The Miller session is dated August 1, 1939, slightly less than a year before Billboard magazine initiated its milestone chart ratings of hit records. Some 51/2 years later, Duke Ellington reached no. 6 on these charts with his great standard, "I'm Beginning to See the Light," featuring lead-singer Iova Sherrill with a typical all-star Ellington ensemble.

Louis Armstrong's tenure with RCA Victor was too early for the trade magazines, except in passing. "I've Got the World on a String" is perhaps his best side, and was recorded on his third session with the company (January 26, 1933). As soloists such as Count Basie and Lionel Hampton began to form their own bands during the 1930s. many followed the lead of that most durable pianist, Earl Hines. "Skylark" is a ballad, progressive for its March 19, 1942 recording date, and it features one of the classiest voices in Jazz history, that of Billy Eckstine, who (like Hines) is still performing today.

By the time "Chattanooga Choo Choo" hit the charts in September, 1941, Glenn Miller had begun a period of domination in the popular band field. His eleven rated hits during the last half of 1940, and eleven more in 1941, served to assure the no. 1 status of "Chattanooga." Tex Beneke delivers the now classic vocal, featured that year in the 20th Century-Fox film, Sun Valley Serenade. Tommy Dorsey's "Opus Number One" is also a gold record selection in its many configurations since the November 14, 1944 original programmed here. It was written by Dorsey's extraordinary arranger, Sy Oliver, now an active 1980s bandleader.

Lionel Hampton shows new-found leadership in this April 26, 1937 recording of "On the Sunny Side of the Street." Johnny Hodges' melodic alto sax is as vital to this marvelous side as Hampton's vocal and vibes.

Our collection closes with one of the best selling 78-rpm records of all time, "Begin the Beguine" by Artie Shaw and his Orchestra. It led off his very first session for RCA's Bluebird label on July 24, 1938. The smoothly engineered blend of Shaw's clarinet with other instruments plus his perfect tempos for the Cole Porter hit combine to produce a Big Band classic that is worthy of the term in all ways.



Still the crispest and most swinging band in the land."

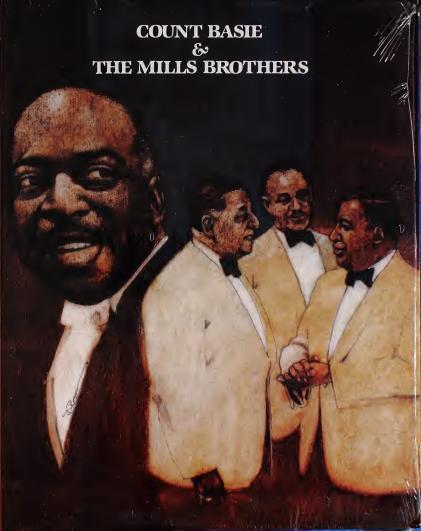
= Stanley Dance

distinctive sound and a

One of the most

solid beat." - Dave Dexter, J

GENTLE ON MY MIND
GLOW WORM
SENT FOR YOU YESTERDAY
AND HERE YOU COME TODAY
I'LL BE AROUND
EVERYDAY! HAVE THE BLUES
BLUE AND SENTIMENTAL
UP A LAZY RIVER
DOWN-DOWN-DOWN
APRIL IN PARIS



Side One

GENTLE ON MY MIND (2:39)
J. Hartford — Ensign Music/BMI

GLOW WORM (2:21)

P. Lincke/L. Robinson/J. Mercer —
Edward B. Marks Music Corp./BMI

SENT FOR YOU VESTERDAY AND HERE YOU COME TODAY (3:34)

Count Basie/E. Durham/J. Rushing — Bregman, Vocco & Conn, Inc./ASCAP I'LL BE AROUND (2:40)

A. Wilder — TRO, Hollis Music, Inc./ Are Music Corp./BMI

EVERYDAY I HAVE THE BLUES (2:54)
Count Basie — Bregman, Vocco & Conn, Inc. /ASCAP

Side Two

BLUE AND SENTIMENTAL (3:30)
Count Basie Jevry Livingston/Mark David —
Brewnan, Vocas & Conn. Inc./ASCAP

UP A LAZY RIVER (3:27)
H. Carmichael/S. Arod/1 —

Peer Internatio al Corp./BMI

DOWN-DOWN-DOWN (2:31)

D. Redman — American Academy of

D. Redman — American Academy of Music, Inc./ASCAP APRIL IN PARIS (4:03)

V. Duke/E. Y. Harburg - Warner Brothers, Inc./ASCAP

Executive Producer: Gene Norman Remastering Engineer: Gary Rice

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One of the most collaborated a new community has ad no or distinctive unusual and a sailal bear.

COUNT BASIE

THE MILLS BROTHERS

An unifiely combined on a unit of the albu-Of aurse it is wall the first anck of the albucomes cinning through the arealers.

Count all Basic at New Jersey and the migh

Milk Brothers of Ohio have been around in a big way for longer than in a American can amember.

Basic started as a dru other in the 19 0s. he ills lamlly was singing in the 19 0s. Succe ok them all duwn different paths. And mound e world a few times.

.....

Juhn Mills was a sin rag both of Piqua Dito, in the period following the first Wurld Wan. te recouraged his four sons to sing, appreciate, and arion all kinds of nursic

They included John Jr. Herbert, Harry and Donald who all four responded to their Indiae's plea's. While yet in their teen years the Mills Brothers above, established in reputation fur singing close harmony—with a beat, in addition, they developed skills in influing, musical instruments. Brother John made the syntapartic bases sounds, others entired trumpets and

Their Piqua reputation led to a regular program over Cincinnatis powerful VLW back in the days when FM radio and television were still for into the future. The Mills boys attracted the altention of CBS executives in New York and by 1931 they were being aired nationally and uniking records for the Brunswick label.

Each disc they recorded carried a notice on the label in six-coint type:

"No musical instruments or mechanical

guitar."

Alung with radio and records came theatre appearances, and a spot in Paramounts." The Big Brondeast" motion picture with Bing Croshy.

Burns & Allen and other top drawer at a) that dreary depression era Their simulated sound of justra pents

interest internationally. In 1943, the MIJEs berry student the Adminet London's Bill had losaled its devenes with their recents so the tour-officiency and provincial music halls proved a retimple for the Pigna hade. Some of the most popular recents the brothers ever made were vessed fair Bellish between his London on Thomas Newel and by truther John died () has be. Webaod in leep base it was just mother male rule of the hater John St. and his grown took John against induous rehearsals and few fans of the for

Popt and sons appeared in two Dick Powel 1991. Wentry Million Sworthearts" am "troudway" undoller," and I tog Couslay receited heatired them on his early kraft "Municial" weekly broadcasts from Hollwood.

And that's how it was until 1356, when Pop More retired. Be died in 1967, Terbeth Starry and a nald were so solville established that they no longer relied un a strong base, nor did they conclude musical instruments. And that's the way they are took as the 1988 superfect.

For Basic, It took longer. He studied music wid his mother In Red Bank and abandoned drums because of his admiration of Fats Waller with whom he informally studied the origin.

Little bill worked a few vanterellic hauses in few 22s, and not be the round with the Gornel White Shaw on the Seith retreast. In James Clair, White Shaw on the Seith retreast in James Clair, unprecedented political power, takes found himself arranded. For a time he played at a most handed on with a superior base player. Walter page, and the right filto Devils Orelevant. When it disharded, those and sunger Jimmy Robbing to the second of the second of the second of the political political second of the second of the second of the political political second of the second of the second of the political political second of the second of the second of the political political second of the second of the second of the political politi

By now it was 1930. The handon wallowed in a drendful economic depression, yet Kansas Citfared better than other cities because of its liberal, no-curiew, anything goes ambience unde-

Pendergast's rul

that when Hennie Moten died while undergating a tunsfletoriny and his counts for two low the band, findle and several key members of the Musen group stack together and elected to conduce under floate's lendership. They gloged blood floate floate floate's lendership. They gloged blood floate floate

Harte enlarged his Renu Club group, moved nto the Grand Terrace in Chicago while farl line was out on a one nighter trek, and with the hilly for it of unital and its action of the country of the countr

There are nine tracks in this package, some

the most recent is the kickoff track, "Gentle On My Mind," which in truth in the Gentle ampbell's property than Basic-Mills combined. "Glow Worm," however, is stricth a Mills im-

weided to the ancient Paul Lincke melody.
"Sent For You Vesterday" is a Basic classic from the late 1930s, originally sung by Jimmy Rushing on an early Basic record, "I'll Be Around" is from the '40st the brothers had a hit

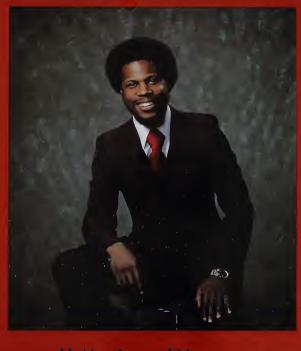
"Every Dop" was a Joe Williams click with Basic from the 'Sole: "Blue And Sentiments" or minds us of the original that Lewer Young passes solu clarities on and Returned Hees he! Eveni glorious gabe of tenor saxophone. "Up A Laz-River" is a classic Hoogy Carmichael ballo which provided the Mills family with one of it first major successes on records, while "Down Down, Down" redwor alloss instrumental time Down, Down" redwors alloss instrumental time

Does "April In Paris" a la Count require co tent? We think not. On every got be plays, Br ets as many requests for it as he does for his

An ineangruous coupling of long-time (alents) uly your ears—and taste—hald the answer.

4r. Dexter is chief copy editor fillmourd Magaine and author of the new music book. Playback." A former editor of Down Beat, he crossed 31 years as a producer-writer for Capital teams by Bullmourd.

I Give You My Life



Wintley Phipps

The state of the s



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The second second





WOODY SHAW



Eight Classic Jazz Originals You can play

Volume 9 of

A New Approach to Jazz Improviration

For All Instruments

PLAY-A-LONG Book & Record Set

by JAMEY AEBER/OLD



A Unique Way to Learn ...

Eight Classic Jazz Originals

WOODY SHAW

SIDE 1

TUNING NOTE "B" CONCERT

- 1. Little Red's Fantasy
- 2. Katrina Ballerina
- 3. Blues For Wood
- 4. Moontrane

SIDE 2

- 1. In Case You Haven't Heard
- 2. Tomorrow's Destiny
- 3. Beyond All Limits-Bossa Nova
- 4. Beyond All Limits-Swing

Personnel

RODDIE MATHEWS - Piano STAFFORD JAMES - Bass INUIS HAYES - Drums

VOLUME 1

Side 2, Track 3 only MUSICIANS James Williams - Piano

Jamey Aebersold - Bass Mike Hyman - Drums

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Recording Engineer-STEVE GOOD Cover by PETE GEARHART A Product of JA Records

VOLUME 8



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WITH MANY EXERCISES VOLUME 2

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TEN RECORDED TRACKS

PLUS SO PAGE BOOK



BEGINNER - INTERMEDIATE ELEVEN RECORDED TRACKS PLUS BOOK A VARIETY OF BLUES AT VARIOUS TEMPOS

VOLUME 3



INTERMEDIATE. FIGHT RECORDED TRACKS A MUST FOR ANY ASPIRING JAZZ PLAYER

VOLUME 4



ADVANCED NINE ORIGINAL SONGS BY J AEBERSOLD AND DAN HAERLE A CHALLENGE TO ANY PLAYER

VOLUME 5



INTERMEDIATE.

BORIGINALS, KILLER PETE, MODEL VOYAGE, GROOVITIS, CHARLIE PARKER. ESSENCE, BEATITUE, EREDDIEISH BEBOPISH and SNAP, CRACKLE and POP.

VOLUME 6



ADVANCED.

10 SONGS WRITTEN BY BON CARTER, BASS: KENNY BARRON, PIANO BEN RILEY, DRUMS.

VOLUME 7



INTERMEDIATE ADVANCED

B CLASSIC JAZZ ORIGINALS BY MILES DAVIS FOUR, SOLAR, DIG, MILESTONES, Etc.



SIDE 1

1. SAIL AWAY
Words and Music by Steve Ward
(St. John 17)

 GOD HELP US ALL Words and Music by Steve Ward (Psalm 46:1)

3. BLESSED BE THE DAY
Words and Music by Debbie Kerner
Maranatha Music Co. Irvite, Cal.
(Psalm 118:24)

4. PSALM 1 Words by David-Music Jon Owens (1 Thessalonians 2:12)

5. THE ONLY WAY
Words and Music by Donna Nace
(St. John 145)

6. FOOLS WISDOM
Words and Minic by Malcolm and Alwyn
Word Inc. Waso Texas
(1 Corinthians 1:13)

Side 2

1. THANK THE LOND
Words and Music by Nurt Fedner
(1 Thesselonians 5:19)

2. JESUS IS COMING SOON

Words and Music by Carl Marshall
(1 Carinthians 46:22-Matthen) 24

3. JULIE

Word: and Music by Mike Nice (1 Corinthians 15:56-St. John 8:32-St. John 14:6) 4. I NEED THEE EVERY HOUR Words and Music David Baker

Word Music Co. Waco Texas (Hebrews 4:16--Philippians 4:19

ST. JOHN 16:33
 Words by Jesus--Music Debbie Kerner Maranarha Music Irvine Cal (Matthew 28:18-20)

Produced by-The Holy Spirit Engineers-Robin Gulcher and Jeff Pearcy Arranged by-Jon Owens Photography-John Herzog Recorded at Mus-I-Col Studio, Columbus, Ohio

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I was lifted up and I walked around the bend.

I saw a glorious sight to a kingdom without end. kingdom without end. Then I saw a blazing cross and a voice without it cried, "My child, I died for you and now I'm walkin' by your side."

Love Debbie Kerner Maranatha Music

Jesus walks with me everyday and that's why I made this record. I want to see him alive in your life too.

Jesus loves you and wants to give you a new life. I hope that you will find Christ if you haven't and if you have, persevere until he comes again. Remember, Julie didn't find Christ. And maybe you're on the 3rd verse of that song. Well, it doesn't have to be that way. Accept Jesus today and be obedient to the great commission found in Matthew 28:1820.

Jesus Loves You Maranatha Gentle Breeze

Special thanks to Floyd Mowlery and all my Christian brothers and sisters for their prayerful and financial support.

All instrumentation and voice parts in all songs on this album were played, sung and performed by Jon Owens.

For concerts or bookings call or write: Jon Owens 707 S, Center St. Springfield, Ohio 45506 1-513-325-2586





SALMS ALIVE is the first fruits of the Calvary Chapel Worship Community. It is a labor of love, dedicated to ministering to the Lord and offered as a sacrifice of praise. Reverence and awe set the tone, worship reflects the attitude. We invite you to join the psalmists and the Worship Community in celebration declaring God's majesty. "Come, let us worship and bow down, let us kneel before the Lord.

our God, our Maker."

PSALM 113

PSALM 23

"Sing Together"

"The Lord Is My Shepherd"

PSALM 84

PSALM 148

"How Lovely Is Thy Dwelling Place"

"Praise The Lord From The Heavens"

PSALM 92

PSALM 86

"It Is Good To Give Thanks"

"Hear Oh Lord"

PSALM 143

PSALM 131

"In The Morning"

"Stilled And Quieted My Soul"

PSALM 40:1-6

PSALM 19

"I Waited For The Lord"

"The Heavens Tell The Glory/ God's Perfect Law"

"Oh, sing unto the Lord a new song; sing unto the Lord, all the earth.

Sing unto the Lord, bless his name; show forth his salvation from day to day."

(Psalm 96:1,2)

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WARNING High burd prized preproduction of this recording is prohibited by Federal law and subject to criminal prosecution.





YEHORAM GAON'S NEW SHOW
NONIS OF DOY SULTZEIR AND HAIM HEFER
SUE A
1. YOURE SIXTEEN 3.08
2. REMSMINER OUR SONG 4:48
5. FORGET ABOUT MARKHAGE 4:33
5. FORGET ABOUT MARKHAGE 4:33
5. LIGHTS ON 4:19
5. LIGHTS ON 4:19
5. SIDE B
1. DAVID RING OF THE PARTY 4:31
2. DADDO — MY FRIEND 4:10
3. OUT OF THE DEETHS 4:11

4. JASMINS 3:08
5. THE MESSLAP'S DONKEY 4:18
6. I BELIEVE 3:36
ALL LYRICS BY BAIN HEPER
MI SIC ARRANGEMENTS AND MUSICAL DIRECTION — DOV SELTZER
PRODUCTION COORDINATOR — ASNAT RON
RECORDED AT "TRITON" STUDIOS, ISBAEL
RECORDING ENGINEERS — FRANKI GLANAN, JACOB MORENO,
TOMMY FRIEDMAN
COVER DESIGN — RONNI DARIN





מוסיקה (מעלה מעלה) לא אני (נאסף תשרי (מת אב ומת אלול) אהבה בסוף הקיץ שוב נתחיל מחדש מרי לו אנדרמנדה אהובתי השותקת חלום של לילות אבודים



וירית שם־אור - צביקה פיק 3:48
2.7
אסף תשרי (מת אב ומת אלול)
תן יונתן - צביקה פיק 6:15
א אני
ולכסנדר פו - צביקה פיק מו 5:30

Market of the control of the second

צד ב' 1. נאסף תשרי (מת אב ומת אלו נתן יונתן - צביקה פיק 2. לא אני אלכסנדר פן - צביקה פיק 3. אתבה בסוף תקיץ מירית שם־אור - צביקה פיק 5:40 4. אנדרמנדה אהובתי השותקת מירית שם־אור - צביקה פיק 2:57 עיבודים וניהול מוסיקלי: צביקה פיק מפיק: עמירם הריאבן

מירית שם־אור - צביקה פיק 4:16 שוב נתחיל מחדש נתן יונתן - צביקה פיק .3 מרי לו

מירית שם־אור - צביקה פיק 5:56 4. חלום של לילות אבודים

צילומים: זיראר אלון עיצוב העטיפה: דוד טרטקובר כלי־מקלדת (פסנתר, קלוינט, סינטיסייזר, אורגן וסטרינגס-אנסמבל): צביקת פיק גיטרה חשמלית ואקוסטית: חיים רומנו, גרי אקשטיין. באס גיטרה: מוטי דיכנה, מיקי באט גיטרוז: מוטי דיכנת, מיקי שביב, מיכה מיכאלי, קובי כהן תופים וכלי הקשה: מאיר ישראל, אלון הלל קולות רקע: ריקי גל, גלי עטרי, נאות ברוכין, ריקי מנור, אלכסנדרה, פנינה בריק, חני אליקים אריך־נגן מס' 10, הוקלט בתל־אביב, מאי-נובמבר 1978 א־2, 3, 4 ב־3, 4 הוקלט באולפני "קולינור" טכנאי הקלטה: דוד רוזנטל, אמנון

טכנאי הקלטה: יעקב מורנו, טומי פרידמן. ב־1 הוקלט באולפני "קוליפון" טכנאי הקלטה: יחודה זיתוני כתובת למכתבים: צביקה פיק ת.ד. 32203 תל־אביב

הוקלט באולפני

רוברמן. א־1 ב־2

ייטריטוןיי

Fan Maii To: Svika Pick, P.O.B. 32203 Tei Aviv

Side A 1. Music

Side B

Svika Pick Producer: Amiram Har-Even

Ensemble):

Svika Pick

Mirit Shem-Ur - Svika Pick Starting Over Again
 Nathan Yonathan — Svika Pick

Mary Lou
 Mirit Shem-Ur — Svika Pick

Nathan Yonathan — Svika Pick 6:15
2. I'm Not The One Aiexander Penn — Svika Pick

3. Lovers At Summer's End
Mirit Shem-Ur — Svika Pick

4. Andramanda My Silent Lover
Mid Shem Liver

A Svika Pick

Mirit Shem-Ur - Svika Pick

Keyboards (Piano, Ciavinet,

Synthesizer, Organ, Strings

May - November 1978

Photography: Gerard Allon Cover Design: David Tartakover LP No. 10 Recorded at Tel-Aviv,

Musical Arrangements and Direction

4. Dream of Lost Nights Mirit Shem-Ur - Svika Pick

1. October is Gone

4:56

5:56

5:40

2:57





מאה פנה לתקליט אני בקן צטיר מאר





איירט ללקוח



שעווה פשה. שלוש עשרה שנה כלכר

אותה המנגינה, לש מספר החקלישים הברלינר – מיתו את הרבלינר – מיתו את הרבומום, אך עי ברלינר – פיתו את הרבלינר ה אולי מאמציו והשקעו בקידור עתיקטו החי המיצא את תקליט החתבה ששבש מק ימים והופכע הקליסים העשויים וגיו והוע בי ביונסון ואלמרר קלרק בנו מנוע רובקה ביונסון ואלמרר קלרק בנו מנוע רובקה העולם והלל המפשרי החרש בבש את אסור וביסו ברצוע הואר בעו האופרה. בהם אנריק וקרוו. הרצועו תקלישים הופיעו לבקרים ודון התחבור הלישים הופיעו לבקרים ודון התחבור היי הוצאות איים ביר אומיה מיצוע היים אומים היים אומים בירים אומים בירים אומים בירים בירים אומים בירים בירים אומים הייבו אומים בירים בירים אומים בירים בירים אומים בירים אומים בירים אומים בירים אומים בירים בירים אומים בירים בירים אומים בירים בירים בירים בירים בירים אומים בירים בירים

שנה 1761 – במריס מפקיר ממציא בשם
צרלס קרוס. מעופח החנומה באקרמיה
למדינים ובה מרשיח של מבנוה.
בארבות הבריה, עפל תומים, בא האחת נות –
בארבות הבריה, עפל תומים, בא האחת נות –
בארבות הבריה, עפל תומים, או היירו
למבשיר החומי של לבונות היירון
בארבות הבירו, עפל תומים או היירון
למבשיר החומי שלונות אידים קול הייל שלוש שנים
למבשיר החומי שלונות אידים קול הייל שלוש שנים
דרנה, תקלים קרוטן המלוחה שעורו המייר
דרנה, תקלים קרוטן ומנות מלים עשורו המייר

לאחר המצאת מכונת ההקלטה, בשנת 1890, חוחל בחקלטות מסחריות. חוקלטו אז כלי נשיפה בלבר, משר התקליט חיה שתי רקות ועל המנגו חיה לעמור ללא נוע ולנגו שור ושור אח אותה המננינה. לפי מספר המכלינות הנררש. מהנר מנרמניה - אמיל ברלינר - פיתח את הנרמופון. אר עיקר מאמציו הושקעו ביצירת עותקים והוא המציא את תקליט המתבת ששמש מקור וממנו הוטרעו חכליטים העשויים וומו קשה. מכשיר הנרמופוו עצמו הונע ביר ונשמע ונראה כמו עעצוע. אלררני ר. גיונסון ואלפרר סלרס בנו מנוע ורמסול משובלל. המכשיר החרש ררש את העולם בולו ומי אינו מביר אותו? בשנת 1904 ו־1905 בוצעו חקלטות של נרולי האופרה. בהם אנריקו קרוזו. הוצאות ביניהו בהקלטות של החומורות הטורות

ארוכי הנגן הראשונים ובשנות השישים נעלמו מן השוק אהרוני התקליסים הישנים.

הישנים. החלם מאו הישה מבחיפה. גם התחתחות מאו הטררנית והפופ. המוסיקה לסוניה – הסוררנית והפופ. המוסיקה להושה של מה התלכה להל השל המוסיקה המוסיק

המבצעים עצמם ופותחו בלי נגינה המיוערים להקלטה בלבר. לא רחוק היום שבטסף לתקליט ולקסטה יהיו בבל ביו גם מבשיר לנצינת תקליט וידיאו וקסטות ודיאו שמהם אפשר יהיה לא רק לשמוע את חצליל אלא גם



לחוות בצבע בכל מבלול האמנות הקלונינה, הבירורית והספורטיבית בל עת שרבת בבך. מהקתים היום שסבר הנמצא כשלבים מהקתים היום שסבר ההקלים מהתיבמות של מהשב ביתן להקלים מלל ורידאו נובך משחפורת איבות התקליניים יתקטות האץ ערך. אל רוך מעם מהבניות הסיתוח הרבות התקליניים ותקטות המיתוח הרבות התקלינים התישות המיתוח הרבות

התסליטים ובודאי יניבו פרי בעתיר.



תנה הנה אהוד מנור אהוד מנור אהוד מנור תרצה אתר יום שישי חור אהוד מנור אהוד מנור ציב" עולם ציב" עולם

אין שכוה אהוד מנור סוזי דולצינאה דליה רביקוביץ לא ידעתי שתלכי כוכוני אהוד מנור יום יום אני הולד למעונך

יעקב פיכמן הגיטרה נרדמה אהוד מנור אהוד

There it goes again Ehud Manor Gogo Ehud Manor It's a sad city Tirtza Atar Friday's back again Ehud Manor Covenant of love Ehud Manor

See 2.
It ain't easy
Ehud Manor
Suzi Dulcinea
Dalia Rabikovitch
Who'd believe you'd leave
Ehud Manor
'Day after day I go to you
Ya'acov Fichman

Lullaby to my guitar Ehud Manor

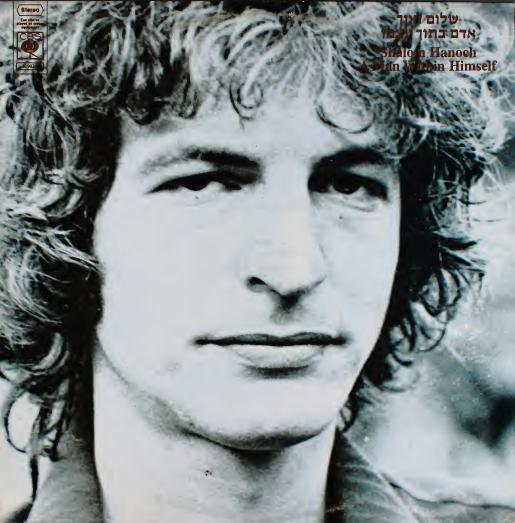
לחנים ועיבודים: מתי כספי.

הפקה מוסיקלית: מתי כספי. הוקלט באולפני "טרטון", 1976. נטכנאי הקלטה: משה הנוכוביץ, לואי להב. טכנאי מיקס: לואי להב. עיצוב העטיפה: דוד טרטקובר. צלומים: ג'דאר אלון.

> Music and Arrangements: Matti Caspi.

Produced by Matti Caspi. Recorded at Triton Studios, 1976. Recording Engineers: Moshe Henochowicz, Louis Lahav. Mixing Engineer: Louis Lahav. Art Direction: David Tartakover. Photography: Gerard Alon.

> מתי כשפי מיוצג ע"י איתן גפני-מופע אמונים (1969) בע"מ מופע אמונים (1969) בע"מ רחוב רמברנדט 18, ת"א, ע"ס Matti Caspi is represented by Eitan Gafni, Mofa Omanim (1969) Ltd. 18 Rembrandt St., "TA, Tel: 246496



שלום חנוך אדם בתוד עצמו

שביתה 6:52 מ. אריאל - ש. תנוד טיול ליפו 10:18 ש. חנוך לילות שקטים 7:44 ש, חנוד צד כ'

אדם בתוך עצמו 7:37

ש. תנוך

עיר זרה 5:30

ש. חנוך שעונים 6:35 ש. תמך בואי לרקוד .5:37. מ, אריאל י, רוטבליט ד. ברואכ ש. חנוך - ש. חנוך פסנתר, בלי הקשה ושירה: אלונה טוראל ניטדה בס ושירה: אוהר אינגר

תופים, בלי הקשה ושירה: אלון הילל

ניטרה תשמלית זאקוסטית: חיים קריו

ניטרות אקוסטיות: שלום חנוך תפקה: לואי להב הוקלט באולפני "טריטון" טבנאי הקלטה: לואי להב וטומי פרידמן מיקס: לואי להב וטומי פרידמן מנהל אישי: מיבאל תפוח תודה ל: חנן, קורין, אמנון, יותי, אפרים ואסתר.

> צלומים: אלונה איינשטיין, נידר אלון. עיצוב עטיפה: דוד טרטקובר.

Side A 6:52 Strike M. Ariel - S. Hanoch 10:18 Scooter S. Hanoch 7:44 Mellow Nights

S. Hanoch 7:37 A Man Within Himself

S. Hanoch 5:30 In A Strange City S. Hanoel 6:35 Clocks S. Hanoch 5:37 Just Dance With Me M. Ariel - Y. Rotblit - D. Ben

Zeev - S. Hanoch S. Hanoch Piano, keyboards & Vocals: Alona Turel Bass Guitar & Vocals; Ohad Inger Drums, Percussion & Voc

Alon Hillel Electric & Acoustic Guitars: Haaiim Kario Acoustic Guitars: Shalom Hanoch Produced by Louis Lahay

Recorded at Triton Studios Recording Engineers: Louis Lahay & Tommy Friedman Mixing Engineers - Louis Lahay & Tommy Friedman Personal Manager: Michael Tapuach Special thanks to: Hanan, Corinne

Amnon, Ruthie, Ephraim & Astar Photography: Alona Einstein, Gerard Alon Design: David Tartakover

לחן: שלום חנוך תשביתה פרצה במו אש ליד המחסנים לא יכולתי לנחש

לאן הענינים אז המפעל שעונו ונעל אני כפנים עם כל הסקנרל חתנהלה

יש מגורה

אני פועל

שלמ ועומל

רוצה לדעת

מי את בכלל.

רוצה לנעת

בד, הלילהו

בתוך תוכך!

בתוך תוכך!

מש מכות

NYII IIN

למצוא פרצה

רוצה לרעת...

כבר אחרי חצות

ואין עור מגעים

רגעים כמו מסמרים

בתור לטלפוו התפוס

ומסלל בקול אני חרוס.

מאחורי מחסן חמש

והפירצה אותנו פצעה

המשטרה אותנו מצאה

מלים ולחן: שלום חנוך

אותנו עצרה, אותנו חקרה.

מצאתי עוד חבר

והתחלנו למשש

לאט, את הגדר

מצא חבר

מצא פירצה

לרוץ בחוץ

טיול ליפו

אז התחלנו כבר

אני רוצה לדעת...

יושב כבר מהבוקר

קראתי בבר את כל

מוברת לצאת החוצה

לתפוס איזה שמים

עליתי על הקורקיגט

הבנסתי לראשוו.

עצרתי במבולת

קגיתי עוד סיגריות

היתה שמה אחת

ממש על המשקל

הניחה את שדיה

מחוג קפץ לשבע

הבניסה אל חסל.

קנתה גבינה חצי שמנה

הרבילות שבעתון

כל היום בבית

לאנו לאנו הם נתקעים

חמ מח

מלים: מאיר אריאל

בממשלה כטלוחיה אף אחר לא נבהל. פשוט נכנסתי פנימה אבדתי את נפשי שם האשה חולה שנינה לו נח זוו ווחף הילרים נוזלים אבית ואמה. והבסף

והמצרכים אוזלים אמרה – באת על הרגע בדיוק לאוכל שבנו ואכלנו של משכורה זתמלאתי צ'יפס ואף אחד מכאן לא יוצא מותק. את יורעת לא חשוב התוכן העיקר הצוות אבל אני - החוצה רוצה. ואיכות הפיפק. כשהלכו הוריה

עור פעם התלבשתי מוכרת לצאת החוצה לתפוש איזה שמים לזרוק איוה מילה. פניתי שוב צפונה עצרה אותי ניירת

לא חיכינו רגע

יישאר שלה

מה שהיא קבלה שם

הצינו תעודות חיפשו עלי סמים אני לא נעלבתי המשטרה פוחרת בעיקר מאנשים מפורקמים. כשלא מצאו – הלכו כלעומת שבאו

. רהרתי על הקורקינט בדרך הפתוחה. לאורך שפת הים עצרתי שם לתירס חם ראיתי שם חבר נשוי עובר על חתיכה. האנשים האלה שמתחתנים כל פעם

במוני וכמוך מסועות מכונסועות בשביל ללדת ילר מקלקלים ת'טעם ומאבדים ת'רנש ומחשרה חופשות.

יסעתי וחשבתי

לא שמתי לב לדרך ובנסתי מאחור בנחנת נחמדה החלפנו קצת פרטים

נחתי לה ת'בתובת תכטיחה לצלצל אז אמרתי לה תודה. חזרתי דרך גורדאו

קצין צעיר עמד שם

דורד אל מורה שעונה על גזע מגבה פתאום העיף לה בומבה שאנשים עצרו שם ואז פשוט חלך עם או כלי סיבה:

פתחתי את הרדיו הוא לא היה כבית שמעתי את עצמי. הוא בררך לאיכור. יושכ ככר מהכוקר ממול ראיתי רלת אשה ענתה לי - מי שםז בל היום ככית קראתי כבר את ייללתי כמו שועל הרכילות שבעתון 'היא פתחה לי כעצמה

מתוחת את הקורקינט

ראיתי שם שחפים

קשרתי לעמוד

ששוחחו ועפו

מוכרח לצאת החוצה לתחות אווה שמונו לילות שקטים

את לא חוורת.

אם את נשארת.

אז מה את אומרת?

עליתי על הקורקינט... מלים ולחן: שלום חנוך

תל'אביב בוערת ואני שונא ניאון רואה אותר עוצרת ככניסה לתיאטרוו. את כטח שחקנית, כי את יפה שזה אטון. ור ראו זה קר אני נשמר -ואת מהרת.

תמיר שמעתי וקראתי על גורל עוור א ירעתי שבליבך פשוט זה מסתדר, ואז את כבר פעת זה קורה אז למה לוותר. עובר – כשוה עובר אני אומר –

אז אולי זה יעזור ותסתכלי עלי גם את, העיר כל כך גרולה ואני עור לא נקלט עלי איתי לחדר לקפה ותקליטים אני יותר בנוי, בעצם, ללילות שקטים.

אני פה רק לזמן מוגבל עד תום הסמינר הרבה יותר טבעי לי הלילה של הכפר פתאום את מחייכת, כן, וגם אני נשבר אז אם אפשר 🚽 אני נשאר –

אז אולי זה יעזור ותסתכלי עלי גם את... מביט אל תוך עיניך לראות מה מסתתר בחוץ נמשך הגשם ופה כבה הנר אולי מחר בכוקר לא תרצי אותי יותר וה רק מחר

אז אולי זה יעוור לך ותסתכלי עלי גם את העיר בל כך גרולה ואני עור לא נקלט עלי איתי לחדר לקפה ותקליטים אני יותר בנוי, בעצם, ללילות שקטים.

> אדם בתוך עצמו מלים ולחן: שלום חנוך

אדם בתוך עצמו הוא גר כתוך עצמו הוא גר. לפעמים עצוב או מר הוא,

לפעמים הוא שר, לפעמים פותח דלת לקבל מבר

אכל אבל לרוב -אדם בתוך עצמו גסגר.

אדם בתוך עצמו הוא גר כתור עצמו הוא גר או באיוו עיר סוערת או כאיזה בפר לפעמים סופה עוברת

וביתו נשבר

אבל אבל לרוב --אדם גם לעצמו הוא זר.

המשבתי את הדרך עוב שבאת תל אביב בקיץ ואני יודע שי הכל זמני אז אני שומר עליד יום אחד זה בבה במה שאפשר יום שני זה ככה עם כל זאת האם אמצא אותד מחד.

אדם קרוב אצל עצמו אדם בתוך עצמו הוא נר.

ואת, ואת

ארם בתוך עצמו הוא גר...

עיר זרה מלים ולחו: שלום חנור אדם בלילה בעיר זרה

איך הבתים נראים לו צללים פושטים ולובשים צורה את מה הם מציירים לו איך הרחובות עוברים לו את מה הם מזכירים לו.

ארם בלילה בעיר זרה גם בדידותו אחרת דגליו פוסעות בלי מטרה היר, נוגעות בררך גלים שטים בזרם

שעונים

ממים כבקר

נקבות השעונים

מחוגי השעונים

רכבת לא עוצרת. אז אל תעובי אותי בואי לרקור אתי וכשהקיץ שוב ישהה באן כבר לא ימצא אותנו מה עצוב מי עצוב כהרף עין עבר הזמן עוד סכוב - עור סבוב איש לא השניח בנו מה הפחד? ראה שעוד לא הגענו

ראה שעור לא מצאנו במחול, מה מחול נראה שעוד לא הגענו. ער ששנינו ניפול ניפול על הארע ביחר! אדם בלילה בעיר זרה מה שם חייו אומרים לו לא חותם על שום חוזה פשו קשורה ושפתו קשורה תווכו אותו מזה כל געגועיו ברורים לו

רק לרקוד, את מה הם מזכירים לו?... לא פרחים, לא מתנה לא רומו, לא חתונה וק לרקוד, אוי, הקשיבי לכנור מלים ולחן: שלום חנוך הוא עושה אותי שכור טעונים מצטלצלים רק לרקוד,

לא רוצה להסתבד

לא שואל אותו ממד

וק לוקוד

רק לרקודו

רק לרקוד!

וק לרקוד!

יק לרקור!

יק לרקור!

רק לרקוד!

וק לרקוד!

רק לרקור!

ד. בן זאב/ש. חנוך

לא רוצה להטתבך

עם אביך או עם אמך

אל תגידי לי את שמך

לא שואל אותו ממך

עם עינייך היפות

לא רוצה להסתבך

תעובי הכל בצר

כואי בובה תני לי יר

קצת טפשי להתבייש

מה אני כבר מבקש

כי הלילה עוד צעיר

עד הכוקר הכהיר

לא רוצה להסתבד

ברגלים יחפות

לחן: שלום חנוך

ם: מ. אריאל/ה רוטבליט

שעונים ממהרים וק לרקוד, אל המשרר או החנות אז אל תעזכי אותי שואלים איש את רעהו שעה המרויהם לא רוצה להסתכר שעונים על שולחנות בתי קפה עם אביך או עם אמך ומגלים יק לרקוד! התענינום. אל תגידי לי את שמך

רק לרקודו משלחות את ילריהן אוי הקשיבי לבנור לבית הספר או לגו הוא עושה אותי שבור נקבות השעונים צבעוניות יק לרקוד!

פשוקות רגלים יק לרקוד, מסדרות את בתיהן ומחבות צוד. עוד. רק לרקודו מאוהרות בתקתוקו.

> כמו לב ומוח זלב דופק שישים על כל צער שעובר ואין שעון שתקתוקו הוא

בדיוק במו של רעהו מתקתקים עד שעתם האחרונה אין מה לדבר. ואין זמן.

אין מילה חמה. מילה חמה.

Stereo

Cen also be played on moni equipment

CBS

81902







SONG FOR THE SONGS

ROH 718

SIDE A

- 1. SONG FOR THE SONGS MILK & HONEY WITH GALI 4:10 שיר לשירים גלי עטרי וחלב ודבש. Hamutal Ben Zeev/Kobi Oshrat COME BACK TO SEA — ILANA AVITAL Hamutal Ben-Zeev/Shuki Levy 3:33
- 3. TODAY'S THE DAY GERI EKSTEIN 3:25 Idan Sobol/Geri Ekstein 4. CAN'T BELIEVE IT - ILANIT 3:40
- Shimrit Orr/Kobi Oshrat 5. SHE'S A WOMAN - CHAIM ZADOK Anat Shertok/Eldad Shrim
 - ANGEL'S TEARS ARIK EINSTEIN Dan Minster/Yoni Rechter

SIDE B

- 1. GIMME ME ROCK N' ROLL DANY BASAN Izhar Ashdot/Yair Nizani 2. ROUNDABOUT -- MILK & HONEY WITH GALL Shimrit Orr/Kobi Oshrat
- 3. THE TART OFRA HAZA Asi Davan/Svika Pick
- 4. HEY DANA ILANIT Chaim Keinan/Shuki Levy 5. THE WHOLE WEEK IS YOURS ARIK EINSTEIN
- Arik Einstein/Shmuel Kraus 6. LIGHT TUNE - ILANA AVITAL Shimrit Orr/Kobi Oshrat

ARRANGEMENTS

- A 1, 2, 4 Kobi Oshrat 3 Geri Ekstein/Amikam Kimelman
- 5 Eldad Shrim 6 Yoni Rechter
- B 1 Izhar Ashdot/Yair Nizani
 - 2, 4, 6 Kobi Oshrat
 - Svika Pick, 5 Yoni Rechter

Sleeve Design: Studio Chez

'א דא

- חמוטל בן זאב/קובי אשרת
 - 2. שובי לים אילנה אביטל חמוטל בן זאב שוקי לוי
 - 3. היום זה היום גרי אקשטיין
 - עידן סובול/גרי אקשטיין 4. אני לא מאמינה אילנית
 - שמרית אור/קובי אשרת
- 5. היא אישה חיים צדוק ענת שרתוק/אלדד שרים 3:32 דמעות של מלאכים אריק איינשטיין 6

דן מינסטר יוני רבטר

- ו. תנו לי רוק נ'רול דני בסן
- יי מהר אשדוח/יאיר ניצני 2 גלגל ענק גלי עטרי וחלב ודבש
 - שמרית אור/קובי אשרת
 - 3 שיר הפריכה עפרה חזה
 - אסי דיין/צביקה פיק 4. היי דנה - אילנית
- חיים קינן/שוקי לוי 5. כל השבוע לך אריק איינשטיין אריק איינשטיין/שמואל קראוס
 - 6 נעימה קלה אילנה אביטל שמרית אור/קובי אשרת

- א נ.2,4 קובי אשרת 3 גרי אשקטיין/עמיקם קימלמן
- ב ו יוהר אשדוח/יאיר ניצני 2, 4, 6 קובי אשרת
- 3 צביקה פיק 3 יוני רבטר

עיצוב עטיפה סטודיו חץ עריבת התקליט אורי ב.

4:33

3:12

3:54



1. My Home Facing Golan V. Netzer, H. Barkany

2. Wreath Of Blackened Gold* A. Halfi, Y. Rechter 3. Searf's Blue**

N. Alterman, Trad. 4. Ode To The Sea** R. Eliaz, A. Argov 5. The Small Hours Of Morning Y.Gamzu, Y. Zarai Side 2

1. You U, Asaf, Y. gordon . 2. We'll Meet B. Pinhasi, Y. Yitzhaki 3. Behind The Gate Ch. N. Bialik, A. Kenner

4. Ein Gedi A. Peretz, D.S. Aharoni 5. Shores N. Yonathan, N. Heiman

Arranged By Avner Kenner Except for * By Yoni Rechter ** By Shem-Tov Levy Musicians Piano: Avner Kenner * Yoni Rechter Guitars: Shlomo Idov Bass: Ohad Inger, Kobi Cohen, Avner Yilat, Ami Frenkel Drums: Alon Hilell Alt Sax.: Morton Cahm. Lev Bilenkin Tenor Sax.: Zeev Dickvert, Mel Keller Flute: Shem-Tov Levy

Thanks, To Musicians Of The Philharmonic And Chamber Orchestras

Background Vocals: Avner Kenner, (Jehudith Ravitz*, Korin alal*, Yoni Rechter) Production Secretary: Rachel Levy-Malach Recorded At Tritone Studios, Tel-Aviv, 1977 Mix Engineers: Tommy Friedman. Ya'Acov Moreno Engineer: Tommy Friedman Cover Design: David Tartakover





עיבודים: אבנר קנר, (חבול המטפחת. זמר אהבה לים: שמי לוי) (עטור מצחר: יוני רבטר)

פסנתר

ופסנתר חשמלי פנרר: אבנר קנר (עטור מצחר: יוני רבטר) גיטרה אקוסטיח: שלמה ירוב ניטרה חשמלית: שלמה ידוב גיטרה בס: אוהר אינגר, קובי בהן, אבנר יפעת, עמי פרנקל תופים: אלון הילל סבסופון אלט: מורטון קם, לב בילנקין סבסופון טנור: מל קלר, זאב דיקוורט חליל: שמי לוי קולות: אבנר קנר (עטור מצחך: יהודית רביץ, קוריז אלאל, יוני רבטר)

תודה לנגנים מהתזמורת הפילהרמונית ומהתזמורת הקאמרית

מזבירת הפקה: רחל לוי מלאך :טבנאי הקלטה טומי פרירמן, מורנו יעקב מיקס: טומי פרידמן הוקלט באולפני טריטון 1977 עיצוב: רוד טרטקובר

ציור העטיפה: קטע ממשחק "טיול כארץ" בהוצאת בנימין ברלוי ז"ל, חלוץ תעשית המשחקים בארץ ישראל.

1. ביתי אל מול גולן יוסף נצר, ח' ברקני 2. עטור מצחך זהב שחור אברהם חלפי, יוני רבטר 3. חכול המטפחת נתן אלתרמן, עממי 4. זמר אהבה לים רפאל אליעו, אלבסנרר ארגוב 5. חשעות הקטנות של חלילה יוסי גמזו, יותנן זראי

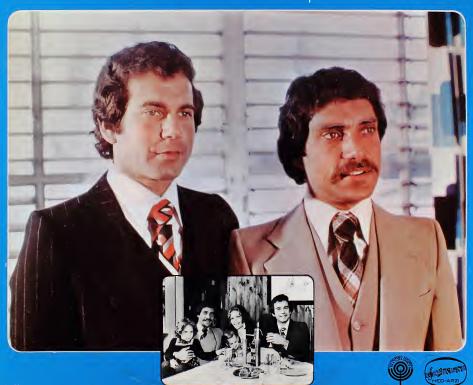
צד ב' 1. אותר אורי אסף, יגאל גורדון 2. אנו ניפגש בובי פנחסי, ישראל יצחקי 3. מאחורי השער ח.נ. ביאליק, אבנר קנר 4. עין־גרי איתן פרץ, דב שלמה אהרוני 5. חופים נתן יונתן, נחום היימן



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שלום לבוא לשבת עם צמר רעים WELCOME SHABBATH WITH DUO RE'IM

שבתי שבת מתוך תכנית המלויזיה "שלום לבוא שבת"





שלום לבוא שבת עם צמד רעים

ישראל גוטסרינר ובני רוזנכאום, "צמר רעים", בתקליט נוסף הכולל שירי שבח וומירות שכת. כל השירים כתקליט זה כוצעו ע"י "צמר רעים" כתכנית הטלויזיה השבועית "שלום לכוא שכת", אותה הנחו ונהלו מירי יום שישי כמשך שנת 1976.,חלק מהשירים כתקליט זה הם קלאסים וירועים, שירים אותם נהגו כני ישראל לשיר מאז ילרותם כתפילות וכסעורות שבת. החלק האחר הם שירים שהולחנו כמיוחר לתכנית.

Yisrael Gottesdiener and Benny Rosenbaum - "Duo Re'im" in a new record that includes Shabbath songs and hymns. All of these songs were sung by Duo Re'im in their weekly televisiom program "Shabna Levoh Shabbath", in which they starred and were hosts every Friday through 1976. Many of these songs are well known, that Benny and Yisrael sang at the Shabbath table when they grew up. The rest of the songs were written specially for them for their show.

> Producer: Dani Faran Photographs: Yigal Shilon

מפיק: דני פארן צילומים: יגאל שילוו שירי שבת מתוך תכנית המלויזיה

"שלום לבוא שבת" WELCOME SHABBATH

WITH DUO RE'IM

הד- ארצי (1973) בע"מ, חברה ישראלית לתעשית תקליטים, רמת- גן
HED-ARZI (1973) LTD..THE ISRAEL RECORDS MANUFACTURING CO., RAMAT- GAN ISRAEL P&C 1977 תוצרת הארץ MADE IN ISRAEL

1. Bo'i Beshalom

2. Me'en Olam Haba

3. Yom Ze Mekhubad

4. Dror Yikra

5. Harahaman Hu Yanhilenu

6. Menuha yesimha

All lyrics: P.D. Arrangements: Martin Moskowitch

Side 2

1. Hitoreri

2. Lekha Dodi

3. Zur Mishelo 4. Mah Yedidut 5. Gam Ki Elekh

6. Yedid Nefesh All Lyrics: P.D.

Arrangements: Martin Moskowitch

ו) התעוררי - אבי מסלו 2) לכה רורי - מסורתי

3) צור משלו - מסורתי 4) מה ירירות - מסורתי 5) גם כי אלר - מסורתי

וריר נפש - מסורתי (6 מלים: מהמקורות עיבורים: מרטין מוסקוכיץ ו) בואי בשלום - ר׳ ש. קרליכך

מעיו עולם הבא - מסורתי (2 יום זה מבובר - מסורתי

4) דרור יקרא - לייב גלנץ הרחמו הוא ינחילנו — פ. קהתי

6) מנוחה ושמחה - בן־ציון שנקר מילים: מהמקורות עיכורים: מרטין מוסקוביץ







חוה והגיטרה

הופעה חיה בצוותא

CHAVA ALBERSTEIN LIVE AT TZAVTA

צוד א׳ ו כגדו

 אדבר אתך רחל שפירא — אלונה טוראל 3:16
 צפור השיר. רחל שפירא — משה וילנסקי 2:3

ג׳ורג׳ מוסטקי, עברית: יורם טהרלב 3:07 5. ויויו גם

ג׳ורג׳ בראסאנס. עברית: רן אלמגור 2:43 6. שמלות

> נורית זרחי — מתי כספי 1:30 7. כשתגדלי תביני תרצה אתר — מ. וילנסקי 3:05

8. עץ הכוכבים לייב מורגנטוי. עברית: יורם טהרלב — נורית הירש 2:51

> ו. כנור ישן רחל שפירא — עממי 4:26

2. הדרך לאי שם רפנה אילת — מ. הדג'ירקיס 2:50

3. כל יום אני מאבדת רימונה דינור – משה וילנסקי 2:55 4. נשים רוקדות

יורם טחרלב — משה וילנסקי 4:36 5. פרח הלילך

אורי אסף — נורית הירש 2:50 6. שיר משמר

נתן אלתרמן — סאשה ארגוב 4:30

Side one

1. I WILL TALK TO YOU

R. Shapira — A. Turel 3:16

2. THE HEART OF THE SONG R. Shapira — M. Wilensky 3:29

3. SPIN THE WOOL
J. Douay — Heb. Trans. D. Almagor 3:10

J. Douay — Heb. Trans. D. Almagor 3:1
4. MY LIBERTY

4. MY LIBERTY Y. Teharlev — G. Moustaki 3:07

5. AND YOYO TOO
J. Brassens — Heb. Trans. : D. Almagor 2:43

6. DRESSES N. Zarchi — M. Caspi 1:30

7. SOMEDAY YOU'LL UNDERSTAND

T. Attar — M. Wilensky 3:05

8. TREE OF STARS L. Morgentau — Heb. Y. Teharlev — N. Hirsch 2:51

Side two 1. AN OLD VIOLIN

R. Shapira — folk 4:26 2. WILL HE RETURN <u>Hadiidaki</u>s — Heb. Trans.: D. Eilat 2:50

3. EACH DAY I LOSE R. Dinur — M. Wilensky 2:55

4. DANCING WOMEN Y. Teharlev — M. Wilensky 4:36

5. LILACS U. Assaf — N. Hirsch 2:50

6 TAKE CARE N. Alterman — S. Argov 4:30

עבורים לגיטרה: חוה אלברשטיין
הוקלט בהופעה במועדון "צוותא", תל־אביב,
יוני 1979, ע"א הולמני "טריטון"
טכנאי הקלטה: יעקב מורנו
ע"צוב בטיפה: רוני ררין
צילום: משה רוני בשה צילום:

Gultar Arrangements: Chava Alberstein Recorded Live At "Tzavta", Tel-Aviv June 1979, by "Triton Studios" Recording Engineer: Yakov Moreno Jacket Design: Roni Darin Photography: Moshe Raz

The numerous Jewish musicians of Poland, Belorussia, the Ukraine, and Rumania were both the active bearers of local instrumental tradition and the creators of a distinctive music that transcended the local ethnic divisions. This unique music was long recognized in Europe as being typical of the eastern "Ashkenazim," who were the ancestors of the majority of today's Jews.

The traditional instrumentalist among the Jews of Eastern Europe was called in Yiddish a klezmer, from the Hebrew words for "musical instrument." Klezmer music consisted of a group of independent instrumental genres which were not usually accompanied by vocal music. Although amateur musicians were also active, the klezmer was a professional. He thus had to be competent in many musical forms - everything from dance music, in many musical forms — everything from dance music, wedding melodies, and variations on folk songs to music of Hasidic and synagogue derivation. In addition, peasant and gypsy dance tunes and even light classical suites often found their way into his repertoire, depending on the clientele.

The mass immigration of Jews between 1880 and 1922 brought hundreds, perhaps thousands, of klezmorim to the United States and should have ensured the perpetuation of the klezmer tradition in this country. Only the first two decades of this century witnessed a significant flourishing of klezmer music in America. Even in this period, the repertoire began to be confined to dance music, and soon afterwards the klezmer families themselves turned to more mainstream American music. After World War II only a handful of European-born klezmorim were still playing, and very few of their children had taken up the music. The generation born after the War was pretty effectively cut off from contact with the living klezmer tradition - its place being taken by a wide variety of

American and pseudo-Hebraic music

The present performers are both musicians of this postwar generation who have played and experienced many other kinds of music. Nevertheless, we were drawn back to this music because of its emotional depths, which find expression both in well-structured melodies and in a distinctive performance style, including instrumental tone, variations in phrasing, ornaments, and rhythm. Our aim has been to produce music that is both authentic and alive. In this undertaking we were very much aided by years of study with the greatest living master of the klezmer tradition, Dave Tarras, with his accompanist Samuel Beckerman, as well as with a number of fine exponents of the related Moldavian, Greek, and Arme-nian traditions: the clarinetist Perikles Halkias, the cimbalist Paul Limberis, the kemanchist Antranik Aroustamian shot limberts, the kemanchis Antirahis Arotisatamian (both Limberts and Aroustamian being quite familiar with Jewish klezmer music), and finally the Moldavian Jewish mandolinist Martin Kalisky. Our association with some of these men goes back over ten years. Apart from these years of study, we consider it a pleasure to be able to express ourselves in a style which we find basically natural. We feel that we will have succeeded if people of whatever origin will sense something of the joy and vitality, the strength and endurance that went into the creation of this music and will see its relevance to their own lives.

THE INSTRUMENTS

The clarinet entered Jewish music in the mid-nineteenth century and it soon expanded on the traditional technique of the flute. Generations of Jewish clarinetists developed their own special tone and finger-ings on the old "Albert" system instrument, which became the basis for the oldest indigenous clarinet style in northeastern Europe. Although in the Old World it was usually secondary to the violin, in America the clarinet rapidly became the dominant instrument of klezmer music. Its technique was brought to new heights by such virtuosos as Shloimke Beckerman, Naftali Brandtwein, and Dave Tarras. Thus the klezmer tradition was reshaped for the clarinet, which became the vehicle through which much of the music was preserved and developed into our

The cimbal, or east European dulcimer, was for centuries one of the main instruments of klezmer music, and the Jewish musicians were active in perfecting and diffusing this instrument throughout eastern Europe. The cimbal was both a solo and accompanying instrument and was the standard second piece in duet playing of a more refined nature. In this century the Jewish cimbal tradition was carried on by, among others, the Shvider family of Lvow (Galicia) and the Lepianskis of Vitebsk (Belorussia), two of whose pieces appear on this album.

Recause of its low volume the mandolin remained a

ZEV FELDMAN

ANDY STATMAN

(clarinet, mandolin)

with MARTY CONFURIUS (bowed bass)



Marty Confurius

home instrument, which performed a mainly violinistic

As in much of eastern Europe, in klezmer music the rhythmic center was supplied by the bowed bass, over which the cimbal played its variations on rhythm and

Solo, duet, and small ensemble playing were the essence of klezmer music in eastern Europe and were also integrated into the well-rehearsed Jewish orchestras which arose near the turn of the century.

THE SELECTIONS

The best klezmorim composed their own material, and many "anonymous" pieces are really compositions of the more distant past. All of the pieces chosen here were part of the dance and wedding repertoire.

SIDE I

(1) A GALITSIANER TANTSEL ("A Galician Dance") -Shloimke Beckerman

Galicia, former Austrian Poland, is the home of the kolomeyka, a Ukrainian couple-dance. This piece expands the musical structure of the kolomeyka with conceptions of both Jewish and classical origin. The composer was a member of the famous musical Beckerman family, which came to this country from the eastern Ukraine. (2) OLD SHER

This sher was recorded by the Hochman Orchestra in New York. The modulation in part 3 is similar to that in Fun der

(3) FUN DER KHUPA ("From the Wedding Canopy") An old New York recording of the Kandel Orchestra gave

us this lovely wedding melody, to which we have added a final part from another orchestra's version. Set in the form of a freilakh (line dance), it is actually a processional mclody which accompanied the young couple from the wedding canopy. During such processions the cimbalist walked (and played) with his instrument suspended from his neck. The cimbal is played here in the old manner with unwrapped sticks.
(4) DOINA

Among the klczmorim, doing was a form of improviza-

tion. Originating in Rumanias folklore, it spread to Jewish communities in other areas. This doing is based on a recording by Naftali Brandtwein, an outstanding clar-inetist who was born in Austrian Galicia and rose to prominence in New York in the early 1920's.

prominence in New York in the (2) KALARASH nee the hora achieved much popular-the Bessarabian dance the hora achieved much popular-tion and the pleus. This melody, named after a town in the control of the control of the control of the control recorded his version here in the 1920's, and it is on this

(6) THE BRIDE'S WALTZ - Petru Zigeuner When the waltz came to eastern Europe in the later nineteenth century, the klezmorim integrated it into their repertoire by composing waltzes in their own style. One of the most beautiful of these was composed by the Judaized gypsy fiddler Petru Zigeuner, who was the leader of a klezmer band in the eastern Bessarabian town of Orhei. In that area a waltz was played for the Jewish bride and her friends on the eve of her wedding. The notation appears in Moshe Bik's article "Klezmorim be-Orgeev" (Haifa,

(1) TERNOVKA SHER - Dave Tarras Ternovka, a small town near the Ukrainian city of Uman, is the home of Dave Tarras, one of the greatest Jewish clarinetists of our times. Tarras composed this melody for the old Jewish group couple-dance the sher ("shears") and recorded it in the late 1940's. Dave graciously helped us perfect our version, and we dedicate it to him.

(2) KALEH BAZETSEN ("Seating the Bride")

In Belorussia this solemn music accompanied the ritual scating of the bride at the wedding, and was immediately scatting of the bride at the wedding, is a second which bewailed the plight of married women. This traditional melody was played by the Lepianski family of cimbalists. The present arrangement comes mainly from Samuel

Beckerman. (3) GYPSY HORA AND SIRBA

Although they are not of Jewish origin, these melodies are of a type which became influential among the klezmorim. The first is a hora "for listening" in urban gypsy style, and the second is a Bessarabian peasant sirba. Andy learned both tunes from the Bessarabian mandolinist Martin Kalisky

(4) FIHREN DI MAKHETONIM AHEIM ("Escorting the

In-Laws Home") - Naftali Brandtwein
At the conclusion of small-town weddings the musicians escorted the principal in-laws home with melancholy Jewish melodies set to the rhythm of the Bessarabian zhok. Naftali embellished his composition with trick fingerings (in part 2), which he hid during performances. Andy rediscovered them.

(5) ALINEINEM ("All Together")
This wedding table song, played by the Lepianski family of cimbalists, was notated in 1926.

(6) WEDDING MARCH This piece was recorded by the famous Abe Schwartz Orchestra in New York. Its chromatic and modal runs are especially reminiscent of cimbal playing, and it may have been a cimbal piece in origin. As a closing touch we have given it a more New York-style rhythm section.

Walter Zev Feldman, New York, 1979

ON FIRST HEARING this music played by Zev and Andy, I realized it contained all the elements to make it a must for anyone interested traditional folk music: intricate melodies, having their own distinctive roots with the musicians displaying a level of skill unheard in our day and time. The musicians have achieved an unheard in our day and time. The misicians have achieved an intimate small band sound using a combination of instruments that are rarely heard in the tradition. The players have learned their skills from acknowledged masters and so they present this music to you in the unbroken tradition of the klezmers.

Daniel Michael Collins

Produced by Daniel Michael Collins - Recorded at Mastertone Studios; engineer, Richard LePage - Technical assistance, Richard Nevins - Photos by Wren de Antonio - Jacket design and calligraphy by Anita Karl.



SHANACHIE RECORDS

השירים הגדולים של 30 השנים THE GREAT SONGS OF THE LAST 30 YEARS



FIRST RECORD

- 1. ZEMER ZEMER LACH GEVATRON
- 2 YATSA'NU AT -- ESTHER OFARIM
- 3 HAVI ZMANIM SHOSHANA DAMARI
- 4 AL NA TOMAR LI SHALOM YAFFA YARKONI
- 5 HAREUT THE NAHAL TROUPE
- 6 POTPOURI PALMACH THE NAHAL TROUPE
- 7. BE'ER BASADE IMANUEL ZAMIR TROUPE
- 8 ANA PANA DODECH RAN AND NAMA

SECOND RECORD

SIDE 3

SIDE 1

- 1. HAMSINIM BAMISHLAT THE CENTRAL COMMAND TROUPE
- 2 NIGLIN ATIK HAVA NIRKODA TROUPE
- 3. GAN HASHIKMIM RIKA ZARAI
- 4 FREV BA HED ARZI SINGERS
- 5 SHIR HASHLIK THE BOOSTERS
- 6. BEPUNDAK KATAN BENNY BERMAN
- 7 RASHA'OT HAKTANOT SHEL HALAYLA ARIK FINSTEIN
- 8. KAYTS ECHAD SHEL QOSHER YEHORAM GA'ON

THIRD RECORD SIDE 5

- 1. YERUSHALAIM SHEL ZAHAV SHULI NATHAN
- 2. GIV'AT HATACHMOSHET THE CENTRAL COMMAND TROUPE
- 3. MA AVARECH THE NAVY TROUPE
- 4. MALCHUT HAHERMON THE NORTH COMMAND TROUPE
- 5. BASHANA HA'BAA ILAN AND ILANIT
- 6. TSIF-TSIF ME'AL HARATSIF THE SHLOSHARIM
- 7. SHIR BABOKER BABOKER SHLOMO ARTZI

- 1. YA MISHLATI THE NAHAL TROUPE
- 2. FIN-GEDI TOVA BEN-TSVI
- 3. SIMONA MEDIMONA -- ISRAEL ITSHAKI
- 4. MUL HAR SINAI -- THE NAHAL TROUPE 5. EREV SHEL SHOSHANIM - DUDAIM DUO
- 6. HASELAH HA'ADOM ARIK LAVI
- 7. LIPA HAEGLON BATSAL YAROK COMPANY
- 8. BIGLAL MASMER THE NORTH COMMAND TROUPE

SIDE 4

- 1. STAM YOM SHEL HOL SHIMON ISRAELI
- 2 AT VA'ANI VE'HARLIACH PARVARIM DUO
- 3. BEYTI EL MUL GOLAN SARID TRIO
 - 4. ZER SHEL NARKISIM RAN ELIRAN
 - 5. DARER ELAI RIPRACHIM GEULA GIL
 - 6. ZEMER NUGEH THE HIGH WINDOWS
 - 7. CHESHEYAVO SHALOM YARKON BRIDGE TRIO

 - 8 MACHAR HELENA HENDEL

SIDE 6

- 1. OSEH SHALOM IGAL BASHAN
- 2. YEVARECHECHA -- ILANA ROBINA
- 3. LU YEHI SHULI NATHAN
- 4. NOACH CHOCOLATE MENTA MASTIK AND MATI CASPI
- 5. AZ BAMATSAV HANOCHECHI NIKUI ROSH GROUP 6. RUTSI SHMULIK KORE LACH ARIEL ZILBER
- 7. SLICHOT JUDITH RAVITS
- 8. HA'HAGIGA NIGMERET HAKOL OVER HABIBI COLUMNS OF THAT AVAILABLE TO

צד 2

- ו) יא משלטי להקת הוח"ל
- 2) עין גדי טובה בו־צבי
- 3) סימונה מדימונה ישראל יצחקי 4) מול הר סיני -- להקת הנת"ל
- (5) ערב של שושנים -- הרודאים 6) הסלע הארום -- אריק לביא
- 7) ליפא העגלון -- להקת בצל ירוק
 - 8) בגלל מסמר -- להקת פקוד צפון
- ו) סתם יום של חול שמעוז ישראלי 2) את ואני והרוח - הפרברים 3) ביתי אל מול גולן -- שלישיית שריד 4) זר של נרקיסים - רן אלירן
- 5) רבר אלי בפרחים גאולה גיל 6) זמר נוגה - החלונות הגבוהים 7) כשיבוא שלום - שלישית גשר הירקוו
 - 8) מתר הלנה הנדל

6 72 ו) עושה שלום - יגאל בשו 2) יברבך - אילנה רובינא

3) לו יהי - שולי נתן 4) נח - שוקולד מנטה מסטיק ומתי בספי

ניקוי ראש ("אז כמצב הנוכחי") — צוות ניקוי ראש

 הוצי, שמולים סורא לד — אריאל זילבר
 הוצי, שמולים סורא לד 7) סליתות — יהודית רביץ

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8) התגינה נגמרת - הכל עובר חביבי

• באדיבות חברת "התקליט"

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- ו ומר ומר לך גבעטרון (1 יצאנו אט -- אסתר עופרים (2 3) היו זמנים - שושנה רמארי
- 4) אל נא תאסר לי שלום יפה ירקוני כות הנת"ל – להקת הנת"ל 6) מתרוזת שירי פלמ"ח - להקת הנח"ל
 - 7) באר בשדה להקת עמנואל וסיר 8) אנה פנה רודד - רז ונסה

תכליט שני

ו) חמסינים במשלט - להקת פקוד מרבו 2) נגרן עתיק - הבה נרקודה 3) גו השיקסים - ריקה זראי 4) ערב בא - להקת הד־ארצי

5) שיר השוק - התרנגולים

6) בפונדק קטן - בני ברסו 7) בשעות הקטנות של הלילה - אריק אינשטיין

8) קיק אתר של בושר - יהורם גאון

חכליט שלישי

ו) ירושלים של זהב - שולי נחז 2) נבעת התתפושת - להקת פקוד הפרכז 3) מה אברך - להקת חיל הים

4) מלבות החרמת - להקת פקוד צפון 5) בשנה הכאה - אילו ואילנית

6) ציף ציף סעל הרציף - השלושרים 7) שיר בכוקר בכוקר - שלמה ארצי





נלי עטרי, שמואל בילו, ראובו נבירץ ויחודה תמיר 3:27 שבעה קנים 3:27 4. שנינו יחדיו 3:24 משה טימור - שמעון קופלנסקי 5. עוד לא אבדה תקוותנו 3:56 6. תודה רבה 2:47 אבינועם קורן – בני נגרי -3.4 נרציאני 5-אלדד שרים 6-בני ננרי 1. לעולם בעקבות השמש 3:04 2: 54 נולדתי לשלום 2:54 לחקת "חמשת" (א. פרידמן, ריקי מנור, נחמה שוטן, 3:00 הקדי את חקצב חזה 3:00 חיים צדוק סמדר שיר – אלדד שרים 4. אם הלילה 3:06 צילת דנן 5. היום אפשר לשיר 3:49 מאית קזביאנקת אליעוז רביו ז'ילבר יוסף שבא 6. שיר לי, שירי לי 3:28 עירית בולקא, ויק תבור עיבודום: 1-רוני וייס 2-אילו וירצברנ 3-אלדד שרים 4-שרת שותם 5-קובי אשרת 6-משת זורמן

I. EIN LI ISH MILVADI (I'm Os My Ows) 3:17
STRAFFICK
SHMUEL KROLE - SYIKA PICK
2. HALLELUJAH 3:37
GALI ATARI, SHMUEL BILU, REUVEN GWRTZ, YEHLOA TAMIR, FMILE
AND HONLYTY

SHIV'AH KANIM (Seven Branches) 3:27
 GITT SHOVAL
 SARAH SHOVAL - SERGIO PINCHAS

4. SHNEINU YACHDAV (The Two Of Us Together) 3:24
HEDVA AMRAIN
MOSHETIMMOR - SHIMON KOPLANSKY

S. OD LO AVDA TIKVATEINU (We Have Not Lost Our Hope)
2.

"THIRTY YEARS AND SONO"
(RONIT OPHIR, SHMUEL BILU, URI ALON, EFF BEN-SBAEL)
SARAH SHOVAL - SERGIO PINCHAS

6. TODA RABA (With Thanks) 2:47 RICKI GAL AVINOAM KOREN - BENI NAGARI

RANGEMENTS: I-ELDAD SHREM/SVIKA PICE 2-KOBI OSHRAT: 3,4-ITZHAK GRAZIANI: ELDAD SHREM: 6-BENI NAGAI

I. LE'OLAM BE'IKVOT HA'SHEMESH (Follow The Sun) 3:04
SHERRY
EHUD MANGR - RONNIE WEISS

3. RIKDI ET HA'KETSEV HA'ZE (Dance To This Rhythm) 3:00
HAIM TSADOK
SMADAR SHIR - ELDAD SHREM

4. IM HALAILA (If You Leave Me Tonight) 3.05 TSILA DAGAN

5. HAYOM EFSHAR LASHIR (Today We Can Sing) 3.49
MAYAC ASSABANCA
ELIUZ RAZIN- GILBERT JOSEHI SHVA
6. SHIR LI SHIRI LI (Sing To Me, Sing To Me) 3.48
BERT ELLAAANO VICTAVOR
VAJE KLINGER

ARRANGEMENTS I-RONNIE WE 2-ILAN WIRTZWARG: 3-ELDAD SHREM'S SAF

תזמורת הפסטיבל בנצוחו של יצחק נרציאני חוקלט באולפני רשות חשידור, "בית המורה" תל־אביב, דצמבר 1978 ב'1-הוקלט באולפני "טריטון", ב'5-הוקלט באולפני "קוליפון" *תודה מיותדת לאולפני "קולינור הפקת ההקלטות: חנוך חסון טכנאי חקלטה: אבנר נל, יחודת מורים עיצוב העטיפה: דני קרמן הפקת התקליט: עמירם הריאבן חלב ודבש" - באדיבות משרד "אורות". שלמה צח - חיים שלף נתית שובל, חיים צדוק ומאיה קזביאנקה - באדיבות חברת ליטראטון בע"מ שרי — כאדיבות חברת "חפקות 2001" בע"מ ** לא בבצוע הלהקה המקורית Producer: HANOCH HASSON The festival orchestra conducated by ITZHAK GRAZIANI Recorded at THE ISRAEL BROADCASTING AUTHORITY STUDIOS
"Beit Hamoreh" Tel-Aviv. December 1978 B1 Recorded at Triton Studios B5 Recorded at Rollfor Studios # Special Thanks to "Rollror" Studios Recordings Producer: HANOCH HASSON Sound Engineers: AVNER GAL, YEHUDA MORIM Coner Design: DANNY KERMAN
Alhum Producer: AMIRAM HAR-EVEN
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Gitt Shoust, Haim Tsadok and Maya Camblauce - Through the courses of Litraspon Sherry - Through the courtesy of "2001 Productions" CBS & are Tradomarks of CBS Inc / 6-1979 CBS RECORDS, INC. © 1979 CBS RECORDS, INC. are Trademarks of CBS Inc / אין אין CBS RECORDS INC (בי אין אבל Inc / אין CBS RECORDS INC (בי אין CBS INC (בי אין CBS RECORDS INC (בי אין CBS INC (בי אין CBS



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HAVA NAGILA

JERUSALEM OF GOLD / HAVA NAGILA / EVENING OF ROSES / TOMORROW / NASSER WAITS FOR RABIN / THE WALL /
TSENA, TSENA / THERE IS A CITY / WE WILL PASS / SHARM-A-SHEIKH / TO THE VICTOR / HAYVAYNU SHALOM ALEICHEM

תוה אלברשטיין / מייק בורשטיין גאולה גיל / יואל דן הפרברים / שולי נתן אסנת פז

Chava Alberstein / Mike Burstein

Geula Gill / Yoel Dan

The Parvarim / Shulie Nathan

Osnat Paz

SIDE 1 T	Z Z	
THE PARVARIM: HAVA NAGILA (Ideson — Idelson)	הפרברים: תבה נגילה (א. צ. אידסון)	
CHAVA ALBERSTEIN: TOMORROW (Naomi Shamer)	חוה אלברשטיין: מחר . (נעמי שמר)	
MIKE BURSTEIN: NASSER WAITS FOR RABIN (H. Hefer — Folk — D. Krivoshey)	מייק בורשטיין: נאצר מחכה לרבין (מ. חפר – עממי – ד. קריבושי)	
THE PARVARIM: EVENING OF ROSES (M. Der Y. Hadar)	הפרברים: ערב של שושנים (מ. דור – י. הדר)	
THE RESERVISTS: WE WILL PASS THE STRAIGHTS (Y. Mohee — M. Wilansky — M. Levran)	חבורת מילואים: אנחנו נעבור (י. מוהר – מ. וילנסקי – מ. לב"רן)	
GEULA GILL: THE WALL [Y. Gamma - D. Seltrer]	גאולה גיל:. הכותל ני. נחו – ד. זקצו)	

SIDE 2 TX

SHULIE	NATHAN:	JERUSALEM	OF	GOLD
(Naoeni	Shamat)			

THE PARVARIM: TSENA, TSENA

IY. Miron - Y. Chaggetl OSNAT PAZ: THERE IS A CITY

(Y. Otten - A. Kamel - E. Rubinstein) YOEL DAN & HIS TRIO: SHARM-A-SHEIKH (A. Ettinger - R. Geba: - Y. Dan)

GEULA GILL: TO THE VICTOR (Paalma - D. Softeer)

THE PARVARIM: MEDLEY

Hayvaynu Shalom Aleichem (Folk) / Artsa Aleenu (Navon) / Eleh Chamda Libee / Yismehu Hashamayim / Rad Halayla (Orland - Folk) / David Melech Israel (Zame)

שולי נתן: ירושלים של זהב

(נעמי שמר) הפרברים: צאנה צאנה

(י. מירון - י. מגיו) אסנת פז: יש עיר

(י. אופן - א. לניאל - א. רובנשטיין) יואל דן ושלישייתו: שארם־א־שייך

 $(q, \, \mathsf{Nortist} \, \rightarrow \mathsf{r}, \, \mathsf{ken} \, \rightarrow \mathsf{r}, \, \mathsf{tp})$

גאולה גיל: למנצח שיר מזמור (תהילים – ד. זלצר)

הפרברים: מחרוזת חבאנו שלום עליכם / ארצה עלינו (נבון) / אלה חמדה לבי / ישמחו השמים / רד הלילה (אולרנד – (ופירא) / דוד מלך ישראל (ופירא)



CHAVA ALBERSTEIN / חוה אלברשטיין



THE PARVARIM / מרברים



GEULA GILL | גאולה גיל



שולי נתן / SHULIE NATHAN



YOEL DAN & HIS TRIO / יואל דן ושלישיתו

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717

נגילה



חוה אלברשטיין / משירי ארע אהבתי CHAVA ALBERSTEIN / SONGS OF MY BELOVED COLINT

עיבוד ונצוח: אלכס ווייס PV ALEX WEISS עיבוד ונצוח: אלכס ווייס



2 73

אולי ראיתם את הרוח

* ילדי איננו ילד עוד

אליעזר בן יהודה (י, לונדון - מ. כספי)

שחמט

כל יום אני מאבדת (ר, גבעון דינור - מ. וילנסקי)

לישון לבד

אני מצטערת

היי רות (לנון - מקיקרתני -- י. טהר יב)

פרפרים בראש

'N 73

משירי ארץ אהבתי

המלוז

ימינה. ננומאלה והלאה

SIDE 1

MISHEEREY ERETS AHAVATEE (Songs of My Beloved Country) (L. Goldberg - D. Eilat)

HAMALON (The Hotel) (Y. Tehar Lev - M. Wilensky)

YEMEENA, SMOLA VEHAL'A (Right, Left and Forward)

ANEE MITS'TAERET (I'm Sorry) (L. Naor - N. Heiman)

HEY RUTH (Hey Jude) (J. Lennon - P. McCartnay - Y. Tehar Lev)

PARPARIM BAROSH (L'Etranger) (E. Calebria - B. Massey - L. Naor)

SIDE 2

SHACHMAT (Chess) (Ch. Levin - A. Cogan)

KOL YOM ANEE ME'ABEDET (Each Day | Lose) (R. Giv'on - Dinur - M. Wilensky)

LISHON LEVAD (Sleeping Alone) (D. Eilet - M. Caspi)

OOLAY RE'ITEM ET HAROOACH (Have You Seen the Wind)

YALDEE EYNENO YELED OD* (My Child is No Longer a Child)

ELYEZER BEN YEHUDA [Y. London - M. Caspi)

* Arr, by E. Shapirovin

2 2





Acik Enstein LA collection

DAY UP



4. צא מזה. י. רוטבליט - מ. גבריאלוב 5. אמא אדמה י. רוטבליט - מ. גבריאלוב

6. עוד יחיח א. איינשטיין - א. איינשטיין

יחוקלט בהופעה חיח!

צד 2 ב מח איתייי א, איינשטיין, ש. חנוך, ש. קראוס. ג'. כץ, ש. חנוך, ש. קראוס ג'. כץ

ש. קראוס ג'. כץ 2. שיר אתכת סטנדרטי א. איינשטיין - י, רכטר

3. זו אותח האתכח א. איינשטיין - י. רכטר א. הזמן הכפרי ל. נולדברג - מ. גבריאלוב

5. אני אותב אותך חיום א. איינשטיין - מ. גבריאלוב 6. סע לאט א. איינשטיין - מ. גבריאלוב

ישירה: אריק איינשטיין וג'וזי כץ

חקלטות חשירים בתקליט זה מופיעות בתקליטים: שבלול, פלטטלינה, בדשא אצל אביגדור, יסמון, סע לאט, האהבה פנים רבות לה, אנשים אוחבים לשר.

צלום חעטיפה: מיקי אסטל צילומים: אלונה איינשטיין עיצוב: דוד טרטקובר

Side 1
1. So Good to Have You Beck
Y. Rotblit - S. Chenoch
2. I See Her (On Her Wey to

I See Her (On Her Wey to School)*

Y. Rotblit - M. Gavrielov

3. Why Teke It To Heart

A. Einstein - S. Chanoch

S. Chanoch
4. Get Out Of It
Y. Rotblit - M. Gavrielov
5. Mother Eerth
Y. Rotblit - M. Gavrielov
6. There Will Still Be

A. Einstein - A. Einstein

*Live recording!

Side 2

1. Whet of Me**

A. Einstein, S. Chanoch, S.

A. Einstein, S. Chanoch, S. Kraus, J. Katz, S. Chanoch, S. Kraus, J. Katz 2. An Ordinary Love song A. Einstein - Y. Rechter 3. It's The Seme Love A. Einstein - Y. Rechter

It's The Seme Love
 A. Einstein - Y. Rechter
 4. Peesant Time
 L. Goldberg - M. Gavrielov
 5. I Love You todey
 A. Einstein - M. Gavrielov

A. Einstein - M. Gavrielov 6. Slow Down A. Einstein - M. Gavrielov

A. Einstein - M. Gavrielov

**vocale: Arik Einstein and Josie Ketz

All recordings on this record are included in the following records: Shablool, Plastiline, At Avigdor's Grass, Jeemine, Slow Down, Love hes Meny Fecee,

People Like to Sing

Photography: Micky Asiel

Oesign Concept: Oavid Tartakower

STEREO

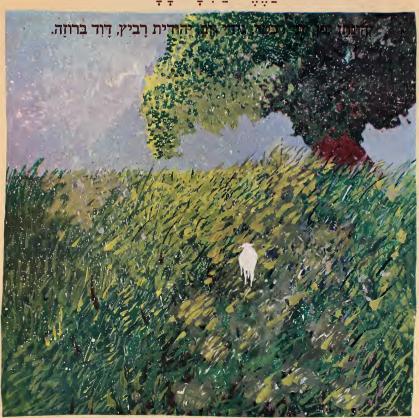


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הַבֶּבֶשׁ הַשִּׁשָּׁה-עָשָׂר



THE SIXTEENTH LAMB

- צד א׳
- וְ. בְּרָקִים וּרְעָמִים לַחָן: דְּוָר בְּרוֹוָה
- 2. כְּשֶׁנְּסַעְנוּ הָעִירָה לְבַקֵּר אֶת דּוֹד אֶפְרָיִם לַחָן: יוֹנִי דָכטר
 - 3. אֲנִי אוֹהֶב
 - לְחָן: יצָחָק (צְיִרצִייל) קְלְפְּטֶר הירה יש עואר ארוה
 - ו. לָגִּירָף יֵשׁ צַנָּאר אָרוֹךְ
 - 5. יַשׁ יֶּלֶד שֶׁאַבָּא שֶׁלּוֹ
 - הַיַּלְדָה הֶכִי יָפָה בַּגַּן לַחַן: יוני רַכטר
 - 7. הַסְפוּר עַל הָאִישׁ הַיָּרק
 - 8. מִי שֶׁמַבְּיִט לְחָן: יוֹנִי רֵכְטַר

צָד ב׳

- וּ. הַּי, אֲנִי כַּכָּר לֹא תִּינוֹק
 - לַחָן: עָרָה נַּסְטוֹבִיץ) 2. בֵריתַ שֶׁל שׁוֹקוֹלֶד לַחָן: יוני רָכְטָר
 - 3. ריבים קטנים
 - לחן: שפי ישי ו. כשאומרים (
 - 5. כְמוֹ יָם לַחָן: יוֹנֵי רֶכְטֶר
 - הָאִישׁ עִּׁם הַשְּׂעָרוֹת. 6.
 - 7. בַּן סְגוּר לְחָן: יוני רכטר
 - יון: יוני וְכְּטִּיּ א. הַכָּבַשׁ הַשְּׁשָׁה־עָשָׂר.
 - לחן: יוני דכטר 9. לילה טוב
 - 9. קיָקה טוב לַחָן: יוֹנִי רַכְטַר

ניהול מוסיקלי (עבודים: יוני רְכְטֶר |מספר: יְהוּמֶּק וְמֶפְּן | שֶׁרֹים: יוני רְכָשָׁר, גִּידִי זוֹני, הָזוּדִית דְבִיץ, הַוּד בּדוּוָה. כָל השידים והספודים שבתקליט הוָה. נמצאים בספר "הכנים הששה־עשו"ימאת יהונתו גפן.

אַלפָן טָרִיטוֹן יוֹם שֵבִי בַּלִילָה. שלום ילדים, בַּתוֹדְ הָמַעֲטָפָה הָזֹאת מְתַחָבֵּא לוֹ תַּקְלִיט שעשיבו במיחד כשבילכם. אַנַחְנוּ שָׁרִים כָאן שִׁירִים עַל הַדּוֹד אַפַּרִים ועל ביח של שוקולה, על ריבים קטַנִּים וְעַל הַיַּלְדָה הַכִּי יָפָה בַּגַּן. וַיַשׁ גַּם סְפּוּרִים עַל הָאִישׁ הַיָּרֹק וַעַל הַאָּישׁ עָם הַשַּּעָרוֹת הָאָרָכּוֹת. וְעוֹד שִׁירִים. תַשַבוּ לְכֶם בְּשֶׁקֵט (אוֹ בּרַעשׁ) וְתַקְשִׁיבוּ וַאָם בִּדְמֵה לָכֶם שאתם כבר מכירים את השיר. אתם יכולים לשיר יחד אתו. וְתַרָאוּ שֶׁגָם הוּא יְשִׁיר אָתַכֶם. האזנה נעימה (ושאמא ואָבָּא לא יַפָּרִיעוּ לְכַם לְשָׁמֹעַ אוֹתָבוּ).

> שֶׁלֶּכֶם בְּאַהֶּבָה, יְהוּדִית, גִּידִי, דְּוִד, יוֹנִי וִיהוֹנָתֶן

> > בגבים:

קיילי - שסיטנ לרון קפים - אינן הללוניטרות - שלמי היטנה לרון מסרות - שלמי דיינון למסרות - שלמי דיינון למסרות במקדה - יוני רמטר!
עצוב עט סקה מלכן לויט עצוב עט סקה מלכן לויט הביא לדפוס: שוניא ביש עודא דבה הקלים באלפני טודיטן היאו שנורת ליסבאי: אודית (דרוץ) וולוטוב מפייא ודיו אלחרר (דרוץ) וולוטוב





HAGASHASH - ISRAEL

הגשש החיוור

"עובדים עלינו עבודה עברית"

KT N.

קיץ חם (מעבר + פזמון) יאיר רוזנבלום / יוסי בנאי מוסך (מערכון) יוסי בנאי המנגינה היא שקובעת — (מעבר + פזמון) יאיר רוזנבלום / יוסי בנאי

צד ב.

יאיר רוזנבלום / יוסי בנאי (פזמוו) כל העולם קרקס (מערכוו) יוסי בנאי שביתת רעב יוסי בנאי (מערכון) חורבה יוסי בנאי (מערכון) בית המשפט יוסי בנאי (מערכון) הרכבת ממשלה חדשה יאיר רוזנבלום / יוסי בנאי (פזמוו) מכירה פומבית

במאי: יוסי בנאי

מוסיקה וניהול מוסיקלי: יאיר רוזנבלום



המפיק בשובו מרופא שיניים

Producer: A. DESHE (PASHANEL) LTD. 108 Dizengof Tel-Aviv

המפיק: א. דשא (פשנל) בע"מ דיזנגוף 108 תל-אביב

פשנל — 42

הד- ארצי (1973) בע"מ, חברה ישראלית לתעשית תקליטים, רמת - גן HED-arzi (1973) LTD. THE ISRAEL RECORDS MANUFACTURING CO. RAMAT-GAN ISRAEL MADE IN ISRAEL $\textcircled{\tiny 0}$ & $\textcircled{\tiny 0}$ 1977 תוצרת הארץ





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שראל (חוצרת ישראל (מוצר ומוביץ עי תקליטי מי בי אם בע ני חד ו65 חל אביב/חוצרת ישראל (שרא CBS-RECORDS, LTD. © 1990 CBS RECORDS, LTD.

רחל שפירא – דני עמיהוד

צלומים דורון גלער

STAGE DIRECTOR. ZADI SARFATI

PHOTOGRAPHY: DORON OH AT COVER DESIGN: ALONA DECANI & ESTHER KURTI

NACHUM PERPFERKOVICH - KEYBOARDB, CLARINET, VIOLA VICTOR FONARCY - DOUBLE BASS YOSSI LEVI - ELECTRIC GUITAR, ACQUISTIC GUITAR ZEEV DIOUVORT - BAXOPHONE, CLARINET, MELODICA GABY HERSHKOVITCH - DRUMS RECORDED AT "KOLINOR" STUDIOS RECORDING ENGINEERS AMNON ROBERMAN, YOEL GREENFELD

3:48

4:53

3:30

3:52

3:27

3:33

3:57

3:25

3:05

3:21



פסטיבל הזמר והפזמון הישראלי חש"מ ISRAEL SONG FESTIVAL 1980



<u>פסטיבל הזמר והפזמון הישראלי חש"מ</u> ISRAEL SONG FESTIVAL 1980

er e	
Side A:	
I.	
My Melodies * / "Sexta" Group	3:06
Yair Klinger (Eldad Shrem)	
2.	
Like In The Past ** / Arik Sinai	4:00
Yaakov Gilad /	
Yehudith Ravitz	
(Matti Caspi)	
3.	
1980 ** / "Kite" Group	3:25
(Udi Shpielmann, Sima Amiel,	
Yoram Shuerky, Efraim Nastow	ich,
Shalom Kovnator, Emma Matri	kin)
Yaakov Gilad /	
Yehudith Ravitz	_
(David Krivushei)	
4.	
Back to the Chorus**/	
"The Borthers and The Sisters"	3:15
Gidi Koren (Eldad Shrem)	3.13
5.	
Ahout Our Love ** / Ofra Haza	6.62
Betzalel Aloni /	3:33
	•
(Eldad Shrem)	
6.	
True Love * / Ricki Gal	3:15

Ehud Manor / Michal Heinberg (Ilan Moehiach) Side B:

I Believe* / Leah Lupatin, Uzi Chitman and Dudu Zar 3-20 Uzi Chitman (Ilan Mochiach)

That's Not It. / Nurit Gairon. Ilan Wirtzberg and Shimon Gelbetz 4:04 Yona Walach / Ilan Wirtzberg (flan Wirtzberg)

Night-time* / Yael Levi and Itzhak Klepter 4:37 Yoram Tehar Lev / Itzhak Klepter (Shem Toy Levi)

Beautiful Nights* / Edna Lev and Arik Roodik leal Bushan / Arik Roodik (Ilan Mochiach)



Yesterday You Were Different* / Shimi Tavori 4:10 Ronnie Braun (David Krivushei) 1

Rainy Day * / Dani Granot Dani Granot (Moshe

Producer Of The Festival: Haim Meluhan With The Festival Orchestra Conducted By Itzhak Graziani. Recording Producer: Hanoch Hasson * Recorded at "Kolinor" Studios Recording Engineer: Dudi Rosental ** Recorded at "Triton" Studios Recording Engineers:

Yaakov Moreno, Franki Glixman and Yoram Almadon Hustration and Cover Design: David Tartakover Nurit Galron, Danny Granot &

Ofra Haza / Courtesy of "Litratone"

ציור ועיצוב העטיפה: דוד טרטקובר נורית גלרון, רני גרנות ועפרה חזה באריבות חברת "ליטראטון" "האחים והאחיות" / באדיבות חברת

להקת "מקסטה" / באדיבות חברת "ישראדיסק" חברה ישראלית ערנה לב / כאדיכות "הריארצי" בע"מ "The Brothers & The Sisters" /

Courtesy of "Hataklit" Ltd, "Sexta" Group / Courtesy of "Isradise" Ltd. Edna Ley / Courtesy of "Hed Arzi"

אני עושה לי מנגינות" / להכת "טכטטה" יאיר קלינגר (אלדד שרים)

כמו לפני שנים ** / אדיק סיני יעקב גלער / יהודית רביץ (מתי בספי)

3:06

"עפיפור" / להקת "עפיפור" (אודי שפילמן, סי<u>מה עמיאל,</u> יורם שורקי, אפרים נסטוביץ, שלום קובנטר, אמה מטריקין) יעקב גלער / יהודית רביץ (רוד קריבושי)

פומח חחד ** / "האחים והאחיות" | 3:15 גידי קורן (אלדד שרים)

על אהכות שלנו **/ עפרה חזה בצלאל אלוני / אמיר פרוהליך (אלדד (מריכו

אהבת אמת * / דיקי גל אהוד מנור / מיכל היינברג (אילן מוביח)

אני מאמין" /

שלישיית "שלושה בשירה אחת" (לאה לופטין, עוזי חיטמן ודורו זר) עוזי חיטמן (אילן מוביח)

וה לא זה" / נודית גלדת. אילן וירצברג ושמעון גלבץ 4:04 יונה וולך / אילן וירצברג (אילן וירצברג)

בלילה • / יעל לוי ויצחק קלפטר

יורם טהר לב / יצחק קלפטר (שם־טוב לוי) הלילות היפים שלנו• /

ערנה לב ואריק רודיך 2:49 ינאל בשו / אריק רודיך (אילן מוביח)

4:10 אתמול היית שונה * / שימי תבורי רוני בראון (דוד קריבושי)

יום של גשם* / דני גרנות רני גרנות (משה זורמן)

> מפיק הפסטיבל: חיים מלובן עם תומורת הפסטיבל בניצחזו של הפקת ההקלטות: חנוך חסון " הוקלט באולפני "קולינור", טבנאי הקלטה: דחדי רחגטל

** הוקלט באולפני "טריטון", טכנאי הקלטה: יעקב מורנו, פרנקי גליקסמן, יורם אלמדת.

2:49





ו. ביגון עתיק ב. אלחרמו. מ. זעירא-א. וויים 2. השיר אליד י, אורלנד, מ, זעירא-מ, וילנסקי 3. רק את לי נותרת ע. אבישר, מ. זעירא-א. ווייס 4. בגן עוגב י. אורלנד. מ. זעירא-מ. וילנסקי

5. שבי שושבים י. אורלנד. מ. זעירא-מ. וילנסקי 6. ליל גליל ב. אלתרמז. מ. זעירא-א. וויים

צד ב׳ ו, יודקה ע. אבישר, מ. זעירא-מ. וילנסקי 2. על גבעות שיך אבריק א. פז, מ. זעירא-א. ווייס 3. שיר לאלף עריסות י. אורלנד, מ. זעירא-מ. וילנסקי 4. מה אומרות עיניך י. שנהר, מ. זעירא-מ. וילנסקי .5. עוד שיר אחד מ. זעירא. מ. זעירא-מ. וילנסקי 6. היה או לא היה א. פן, מ. זעירא-א. ווייס לחנים: מרדכי זעירא עיבודים: מ. וילנסקי וא. ווייס הפקה: תלמה אליגון הוקלט באולפני יטריטוך:

סכנאי הקלטה: טומי פרידמן צילומים: ביראר אלון עיצוב גרפי: ציונה דוידוביק

SIDE 1

I. AN OLD LOVE BALLAD N. Alterman, M. Zeira-A. Weiss 2. A SONG FOR YOU Y. Orland, M. Zeira-M. Wilensky

3. ALONE WITH MY GUITAR O. Avissar, M. Zeira-A. Weiss 4. TO EACH HIS SONG Y. Orland, M. Zeira-M. Wilensky

5. THE BALLAD OF TWO ROSES Y. Otland, M. Zeira-M. Wilensky 6. A NIGHT IN THE GALILEE N. Alterman, M. Zeira-A. Weiss

I. THE BALLAD OF YUDKE

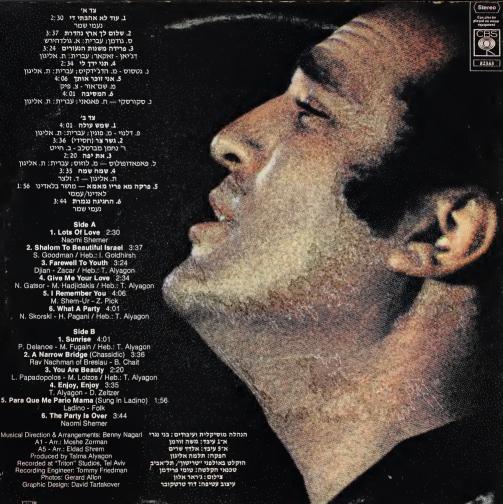
SIDE 2

O. Avissar, M. Zeira-M. Wilensky 2. ON THE HILLS OF SHEIKH ABREK A. Penn, M. Zeira-A. Weiss 3. LULLABY TO A THOUSAND CRADLES Y. Orland, M. Zeira-M. Wilensky 4. WHAT YOUR EYES ARE SAYING Y. Shenhar, M. Zeira-M. Wilensky 5. JUST ONE MORE SONG M. Zeira, M. Zeira-M. Wilensky

Songs: Mordechai Zeira Arrangements: M. Wilensky, A. Weiss Producer: Talma Alyagon Recorded at Tritone Studios

by: Tommy Friedman Photos: Gerard Alon Graphic Design: Siona Davidovitch





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Side 1

- LOVE IS NOT TO MOCK (Custe o Que Custar) (T. Alyagon — E. Ribeiro/ H. Justo)
- 2. COVER ME (H. Hefer — D. Seltzer)
- 3. RACHEL
 (H. Hefer D. Seltzer)
 4. KRUSCHEV'S
- MEMORIES (H. Hefer — D. Seltzer) 5. YOU SHALL NOT
- KNOW WAR
 (Se ce un Peccato)
 (T. Alyagon —
 U. Continiello)
- 6. AND THEN HE BEGAT...
 (H. Hefer D. Seltzer)
- Arrangements:
 1, 5, A. Weiss
 2, 3, 4, 6 D. Seltzer

Side 2

- 1. ROSA
- (H. Hefer D. Seltzer)
 2. I REMEMBER
- (E. Manor N. Hirsch)
 3. I WENT TO THE
 DOCTOR
- (H. Hefer D. Seltzer)
 4. PERHAPS ON THE
 BEACH
- (E. Manor N. Hirsch)
 5. TWENTY YEAR-OLDS
- (H. Hefer D. Seltzer)6. O LORD, DON'T LAY WASTE
- WASTE
 (Ch. Guri / H. Hefer —
 D. Seltzer)

Arrangements: 1, 3, 5, 6 — D. Seltzer 2, 4 — A. Weiss



נד א ו. אל ח

- ו. אל תשטה באהבה (ת. אליגון — א. ריבירו / ה. ג'וסטו)
 - 2. כסי אותי (ח. חפר — ד. זלצר)
 - 3. רחל
 - (ח. חפר ד. זלצר) זררווות חרושטיור
 - ב. זכרונות חרושצ'וב (ח. חפר ד. זלצר)
 - לא תדע מלחמה (ת. אליגון א. קונטיניאלו)
 - 6. ויולד (ח. חפר – ד. זלצר)

עיבודים: 1, 5 — א. וייס <u>2, 3, 4,</u> 6 — ד. זלצר

צד ב

- ו. רוזה (ח. חפר – ד. זלצר)
 - 2. אני זוכר
- (א. מנור נ. הירש) 3. הלכתי לרופא (ח. חפר — ד. זלצר)
- 4. אולי על שפת הים (א. מנור – נ. הירש)
- (א. מנור נ. הירש) 2. בני עשרים
- (ח. חפר ד. זלצר) 6. אלוהים אל תחריב (ח. גורי/ ח. חפר —
- ד. זלצר) עיבודים:

עיבודים: 2, 4 — א. ווייס 1, 3, 5 — ד. זלצר

אני

יהורם גאון ירושלמי

YEHORAM GAON | I WAS BORN IN JERUSALEM



SIDE 1
JERUSALEM, EVER WITH YOU
(H. Hefer — D. Seltzer)
MY MELODIES ARE MADE OF...
(H. Hefer — D. Seltzer)
QUANDO EL REY MIMROD
(Sung in Ladino — Folk)
SHABBAT AND PEACE
(H. Hefer — D. Seltzer)
...AND SIN SHALL DISAPPEAR...
(H. Hefer — D. Seltzer)

SIDE 2
SIR MOSHE MONTEFIORE
(H. Hefer — D. Seltzer)
DURME DURME
(Sung in Ladino — Folk)
JERUSALEM MY LOVE
(U. Ofek — D. Seltzer)
LA SERNA
(Sung in Ladino — Folk)
FROM MT. SCOPUS
(A. Hameiri — Folk)

Arr. and Con. by Dov Seltzer



יהורם גאון אני ירושלמי

מוסיקה: דב זלצר פזמונים: חיים חפר

MUSIC: DOV SELTZER

YEHORAM GAON I WAS BORN IN IERUSALEM



צד א'
הגני כאן
הגני כאן
(ח. חפר – ד. זער)
(ח. חפר – ד. זער)
(ח. חפר – ד. זער)
(ממלף במרד
(ממלף במרד
תן שבת ותן שלום
(ח. חפר – ד. זער)
ות. חמאים
(ח. חפר – ד. זער)

צד ב'
השר משה מונטיפיורי
(ח. חפר – ד. ולצד)
(תמי נומני
(עממי – מושר בלאדינו)
(עממי – מושר בלאדינו)
(א. אופק – ד. ולצר)
יונמי
(נומני – מושר בלאדינו)
מעל פסג תה ר הצופים
מעל פסג תה ר הצופים

עיבוד וניצוח: דב זלצר





VA ALBERSTEI

צד אי

כלו יהי ונ. שמרו

נג שמר)

שיר משמר

נג. אלחדמו - ם: אדגובו

ני. מהד-לב - מ. כספין

הדרך לאי שם

לפתח הר געש

וד. אלווגור - ד. ל'פנין

ALL WE PRAY FOR ...

SIDE 1 (N. Shemer)

TAKE CARE (N. Alterman - S. Argov)

TURN THE GRAPES INTO WINE-With "The Plating" (Y. Tehar-Lev - M. Caspi)

4 WILL HE RETURN (Hadjidakis - Heb. Trans.: D. Eilaf)

LIVING ON A VOLCANO

(D. Almagor - D. Litani) 6

A SONG IS BORN - With "The Plating" (N. Shemer)

עיבודים ; ז – ק. אשרת 2 מ. וילנסקי

IN .T - 3, 6.

נהאדגידאקים - תרגום עברי ד. א'לתו

שיר נולד עם "הפלטינה"

D"II .X - 4

להפור את הענבים ל"ו-עם "הפלטינה"

'SD3 .7 - 5

ARR: 1 - K. Oshraf 2 - M. Wilensky

3. 6. - R. Kunsman

4 - A. Weiss P 1973 CBS, Inc.

5 - M. Caspi

צד בי

טוי את הצמר וג'ק דואה - תרגום עבר!: ד. אלמגורו

סוליוג נד, אילחו

מה נותר • עם "הפלטינה" וח, אלברשטיין – א, טוראלו כשתגדלי תביני.עס"הפלטינה"

ות, אתר – ת, וילנסקיו בלדה על סוס עם כתם על המצח וי. מהר-לב - א. בספין

> עיבודים: 2. 1 - מ. כספי .5 - מ. ו'לנסק' 120 E. - 1. GISSISS

SIDE 2

SPIN THE WOOL (J. Douay - Heb. Trans.: D. Almagor)

SOLVEIG 2 (D. Eilat)

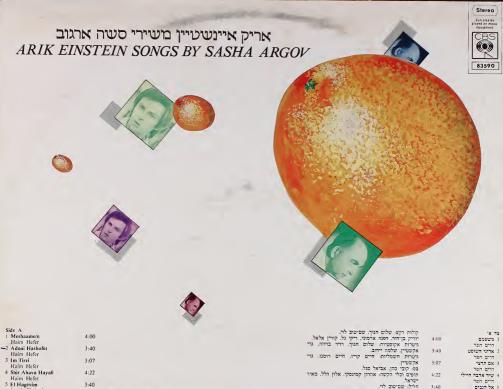
3 WHAT MORE IS THERE? With "The Plating" (C. Alberstein - A. Turel)

SOMEDAY YOU'LL UNDERSTAND With "The Plating" 4 (T. Affar - M. Wilensky)

5 BALLAD OF THE HORSE WITH A SPOT ON HIS (Y. Tehar-Lev - M. Caspi) **FOREHEAD**

ARR: 1, 2 - M. Caspl. - 5 - M. Wilensky

3, 4 - R. Kunsman



Haim Hefer 3 Im Tirzi 4 Shir Ahava Hayali Haim Hefer 5 El Hagevim 3:40 Jacob Shabtai | Dud Shemesh Ve'antena Gam O. Hillel 2 Shir Eres 3:30 Nathan Alterman Balada al Chamoriko Nathan Alterman -4 Ahuvati Sheli Livnat Tzavar Jacob Shabtai - 5 Hakol Zahav 4:50 Haim Hefer

Music: Sasha Argov Arrangements: Ilan Mohiach Musical Producer: Shalom Hanoch Producer Michael Tapuach

סקסופון: אילן מוכיח, פטר וורטהיימר. 4:05 וויברופון: קנת קרון כלי נשיפה ומיתרים: קבוצה מחוד התזמורת הפילהרמונית הישראלית. הוקלט באולפני טריטון לבנת צואר 2:45 טכנאי הקלטה ומיקס: טומי פרידמן עוזרי טכנאי: יורם אלמרון. איתמר גפני. אורית זולוטוב ציור ועיצוב העטיפה: רור טרטקובר Recorded At Triton Studios

Recording & Mix Engineer: Tommy Friedman Assistant Engineers: Yoram Almadon, Itamar Gafni, Orit Zolotov Illustration + Cover Design: David Tartakover

לחנים: סשה ארגוב עבורים: אילן מוכיח מפיק מוסיקאלי: שלום חנוך מפיק: מיכאל תפוח

יעקב שבחאי

נתן אלתרמן

נתן אלתרמז

אהובתי שלי

יעקב שבחאי

בלדה על חמוריקו

שיר ערש 2

5 חבל וחב



לילה, כמה טוב שבאת הביתה, פנס הרחוב, תפסתי ראש על הבאר, אל תוותרי עלי, אני שר, אדם בתוך עצמו, לא יכול לישון עכשו.

SHALOM HANOCH IN CONCERT

המופע הופק ע"י מיכאל תפוח עכור "הפקוח שלום תנור" עווד הפקה: רפי אדר - ארגון הופעות: קצב ארועים אמנון צבו

הפקה: לואי להב ושלום חנוך הופלט כהומעה במועדוו "צווחא". חל־אביב 25.6.77, 25.6.77 ע"י אולפני "טדיטוו" טבנאי הקלטה: טומי פרידמן עווד טבנאי: יואכ נרא טבנאי מיקס: טומי פרידמן עיצוב העטיפה: רוד טרטקובר צלומים: ג'ראר אלוו

מתוך המופע "אדם בתוך עצמו", שלום חנוך - גיטדה אקוםטית, שידה אלונה טוראל - מםנתד, פנדד, מטדינג אנסמכל, קולות דקע חיים קדיו - גיטדה חשמלית, גיטדה אקוסטית מ"במה טוב שבאת הביתה" * לא יבול לישון עבשו" אוהד אינגד - גיטדה בם, קולות דקע אלוו הילל - חומים. כולות דכע

ו. לא יבול לישוו עבשו 5: 20 4:02 2. אל תוחרי עלי 10:04 אוי שר 3:00 4. ארם כתור עצמו מילים ולתנים שלום תנור מלכד או - מילים יעקב רוטבליט

צר ב׳

5:18 1. במה טוב שבאת תביתה 6:12 2. מנס הרחוב 4:29 3. לילה 4. תפפתי ראש על הבאר 5-30



id	

- I. Good To See You Home 2. Street Light
- 3. Night 4. Hitting It Off In The Bar

- 1. Can't Fall Asleep
- 5:20 5:18 4:02 2. Don't Give Up On Me 10:04 3. 1 Sing 4:29 4. A Man Within Himself 5:30 3:00
 - Lyrics and Music: Shalom Hanoch Except A1 - Lyrics by Yaakov Rotblit.
- From the Show "A Man Within Himself" With:
- Shalom Hanoch Acoustic Guitar, Vocals Alona Turel - Piano, Fender, String
- Ensemble, Vocals Haim Kario - Electric Guitar. Acoustic Guitar Ohad Inger - Bass Guitar, Vocals Alon Hillel - Drums, Vocals

Musical Production: Louis Lahav & Shalom Hanoch Recorded Live At "Tzavta", Tel Aviv, June 25, 1977 and July 11, 1977 by "Triton" Studios

Recording Engineer: Tommy Friedman Recording Assistant: Yoav Gera Mixing Engineer: Tommy Friedman Jacket Design: David Tartakover Photogruphy: Gerard Allon

The show was produced by Michael Tapuach for "Shalom Hanoch Productions". Assistant Producer: Rafi Adar Booking Agent: Ketzev Productions, Amnon Tzaban

CBS 82270





הנני כאן ה. זפר - ד. זלצרי 7 jerusalem,eve

עיבודים צדב': 1, 6 - ד. זלצר טיבודים צדא': 2 - נ. הירש א. לכנון - 3,

4, 6, 7 - 1, זלצר 5. - ש. כהן

Arr. side one: 2 - A. Weiss 1, 4, 6, 7 - D. Seltzer 5 - S. Cohen

Arr. side two:1, 6 - D. Seltzer 2 - N. Hirsh 3, 4 A. Levanon - M. Wilensky

Photo: Argov

צלום: ארגוב

ר. ולער) און TOSA, TOSA (H. Hefer – D. Seltzer)

גשר אלנבי (הלווין - נ. הירש 2 allenby bridge

הרעות (ה. גורי – פ. ארגוני) 3 friendship HAREUT (C. Guri – H. Heler)

קרן סדור (נעמי שמר) 4 moonray Keren Sahar (Noomi Shemer)

אמא אמא 5 mother, mother מאת: יגאל מוסינזוז (ע. אטינגר -- מ. וילנסקי)

המלחמה האחרונה ות. חפר 6 the last war намиснаман нааснголан



הפרברים בשירי סיימון וגרפונקל

THE PARVARIM SING SIMON AND GARFUNKEL

(in Hebrew)







נשר על מי זעף גלילי השקם ירי סקרבורו אמריקה היה הוא תמהוני על צלע גבעה על הגובה המתאגרף המתאגרף המתאברף המתוכי סלפרים ומחלף תוככי סלפרים וממא



THE SOUNDS OF SILENCE
IF I COULD (EL CONDET PSUS)
SCARBOROUGH FAIR
AMERICA
A MOST PECULIAR MAN
THE SIDE OF A HILL
THE STH STREET BRIDGE SONG
(Feelin' Groovy)
THE BOXER
APRIL COME SHE WILL
FLOWERS NEVER BEND
BOOKENDS (Theme)

BRIDGE OVER TROUBLED WATER







אמריקה*

(a. סיימון – א. מנור) AMERICA

ואת בל מה שיש לי אתן לך. את תרמילי ואת כל אשר בו:

קנינו עונת – פירות

יכטי, אמרתי לה.

איך שיצאנו לדרך,

רל משכונו

יחד צוחקים

מרגל -

באוטובוס מפיצבורג

ranhya has himpe

המתבלתי בנוף הרץ

וירח שט על שדה שחור.

לא שמעה אר דברתי אליה:

בלם מחמשים את אמריקה (גם) הם מחפשים את אמריקה

(מו) הם מתפשים את אמריכה.

** (הנשר עובר)

a... a...

(EL CONDOR PASA)

מוטב להיות אנקור

ורק לא נץ. לו גיתן

על העע

לו גיתן

במונו

לתוות אותור

להיות על עץ.

ם... ם אנקור קטן ודק מקור שנדד מארץ כפור

להיות תפוח אביבי שלעולם עמים מביא

מוטב להיות ליער

רק לא מרבר.

לשמוע כבר.

מ... מ... מ (מעבר מוסימלי)

להיות ליער עד ירוק

שבו צומת פרי מתוק

בין ענפיו תרות שר וכל אנקור כאן מאושר בה מאושר

לשמוע איך הרוח

לא מדדה

לו ניתן

כאן עבר

לו ניתן

כמוכו

עמיס יביא.

...n ...n

mon nuch nun

(מ. דוכנס / ת. מילכברג – א. קורן) IF I COULD

(D. Robles / J. Milchberg - A. Koren)

יתני לי סינריה.

והיא קראה עתוו

ואין לי מיבה"

על הכביש לנון־ג'רוי

יצאנו לחפש את אמריקה.

רכו לחמש את אמרינות".

קטי אמרה שהאיש במעיל

נרמה לי שיש שם עוד שתיים"

"בל הקופסה גנמרה כבר מזמן"

THE PARVARIM SING

SIMON AND GARFUNKEL (in Hebrew)

ו. צליל תשקט 2. אמריקה נ. לו ניתן (תנשר עוכר) 4. היה הוא תמחתי 2. על צלע נבעה

צד כ' ו. נשר על מייועף ז. המתאורך 3. יריד מקרכורו 4. תאהבה היא שיר שתלף פ. על סלע פרת תן 6. תומכי מפרים

צלילי השקט ממר) THE SOUNDS OF SILENCE (P. Simon - E. Manor) אפלה טובה שלי את אזנך הטי גא לי חלום מחר עשה אלי דרבו. חרש בשנתי טבון זרעו; החזון טבמוחי הוטמן בלאט והוא עוד שט – בתור צלילי השקט.

בחלומי אני בודד ברחובות צרים צועד ובהילת פנם בקצה רחוב בלילה קה. שבוח ורכווה. את עיני פילחו אורות־ניאון קרים מותרום - נוטו בעלול השמנו.

> ובאורות הצהובים מדברים אר לא אומרים דבר. להקשיב אינם יודעים מכבר, שיר חדש כותבים שאיש לא יומר

"האזינו לי שוטים. סקט וסרטן פושטים את דברי שמעו, אלמרכם, יר הושיטו לי מתוך לבכם.* אך מילי כמו טיפות גשרו, החדר כמר משפנו.

אנשים תפולות נוצאו לשלטי האור מגדו – והאותיות הזוהרות סימנים נתנו ואוהרות בחוך צלילי השקט.

הן רברי הגביאים בתוכים בכל חדרי המדרגות, על פני קירות

(ב. סייפון – ח. אלינון) A MOST PECULIAR MAN

הוא גר לברו בתוך ביתו בתוך תדרו

ביום שבת הוא גפטר

פתח את הנו והלך לישון ומגר את החלוו לעולם הוא לא ימום

◊◊ צלע גבעה

על צלע נבעה בארץ אי־שם על צלע ענן מתיפת

על קבר יורדות דמעותיו ושוטפות ותייל את רגבו המפויח מצחצה שהפסיק זה עתה שנות ילדות כה יפות

על הגובה * (מ. סיימון – ת. אלינון) THE 59th STREET BRIDGE SONG (FEELIN' GROOVY) (P. Simon - T. Alvagon)

> מה משור ראו לררוניו חרולירורו על הנוכה.

ואין לי מה לעשות, שום רבר לסדר ופרער פי לטל מאותב בחיים טוב לתיות כך על תנובה.

היה הוא תמתות °

כבה גברת לב אמרה היא לא שסרה היא גרה ממש ממול והיא אמרה - האיש הוא תמהוני.

> חית הוא מן התמהונים היה הוא תמהוני.

ולא היו לו חברים לאיש הוא לא פנה ולו איש לא ענה בי הוא לא היה גחמד בן, לא במן בולם, לא לא הוא מן התמהונים.

וגב" לב אמרה שיש לו את אחד צריך לשלוח לו מברק ובל האנשים – הרבינו ת'ראשים אחרי הבל - חיה הוא תמחוני.

> THE SIDE OF A HILL (P. Simon - D. Topaz)

גם לו ילד קטן ישן בשלווה ובעמס למטה מלחמה מתחוללת שם מזמן שכחו מה פרוש אהבה

הקרב עוד מעש בארע אוישה נגרלים עריין פוקדים להרוג שבחו כבר על מה נלחמים ומרוע רק ענן מתיפח על קבר ירוק.

שים פס – כי מה בוער שרק הבוקר ישאר לו אבן עפה למחתק לללללל..... על הנובה שלום פנס – איך שם למעלה

לללללל..... על תנובה

לללללל..... על הגובה

צד ב' ° גשר על מי־זעף (מ. סיימון – א. מנור)
BRIDGE OVER TROUBLED WATER (P. Simon - E. Manor)

יריד סקרבורו *

אם פניר היום ליביד

מנמוו. וסמיו ומדוה

אז לבי ישיב אהבה

סינמוו, יסמיו ומרוה (קבר טוטפים בדמע במוף)

בין חוף הים ובין הגבעה

ללא תפרים, ללא רקימה

את ברבתי הבא לעלמה מעם הוא אומו אהרה.

אנא אמור לה לתפור לי חולצה

אנא אמור לה למצוא לה חלקה

(ומיל מצחצח חבה)

אנא אמור לה לקטוף בידה

(חיילים מצווים להרוג) ולערם שיחי ערבה –

(פ. מיימון – ת. אלינון) APRIL COME SHE WILL

(P. Simon - T. Alyagon)

עו ליודו מיונו עודכה

אייר – היא תבער

סוווו - מוא עוד ראו

תמח – היא לי תבח

אלול - היא תצלול

אל תוך לילות קודרים של סתיו תשרי – שוב לא אזכור הרבה

(a. סיימון – ת. אלינון) FLOWERS NEVER BEND

דרד לילה כה חיוור

רוחי נעה כנר עם הרוח

עורר לו על מודר

לא אדע מה מיום

DESTRUCTION

עווור אנו עומד

מול צדק ואמת

ואין הבדל בכלל ביו סלר לחייל

כיו צחום ודמע מגדל החלומות

כי חוט דק תמתל

כי רק אפלת הליל

... 11070

אתיה מה שעלי להיות - גלוי לשמש.

כל הוטיות כישראל שמורות לאפריל מוטיקה בע"ם

מן תמות כה אפורה אך אין אני בטות שדמותי היא

(P. Simon - T. Alyagon)

וחומת האשליות לי פיר בטוח.

לא ימות עוד.

לא אתבדה אם אאמינה – בי אבן הנצת יתבו

על סלע פרח חן לא ימות עוד *

ובלילות היא תשוטט

אב - היא בעב

ושתי ידיה בידי

(אט אובלת גדודי ארנסן) קינמון, יסמין ומרוה

מאברה הוא שור שחלם:

(וללחום עד הסוף מסבות נשבחות)

(על צלע ההר גשמי עלעלים)

(על צלע ההר, בירק יערות)

(עקבות צפורים על סלע מושלג)

(את ילד ההר מבסים ועוטפים)

(a. סיימון וא. גרפינקל – א. מנור) SCARBOROUGH FAIR

(P. Simon / A. Garfunkel - E. Manor)

אם עייפת – אם כשלת את רמעותייך אבוא למחות אני איתך – לעת קשה בלו בנו נחמנו

בשבילך גשר על מייזעף בנופי אמתח בשבילר גשר על מי־ועף בנופי אמתח.

אם נותרת – בחוסר בל אם לילה עט עלייר אני איתר באפילה

בשבילך גשר על מייועף בנופי אמתח בשבילר נשר על מי

> נערה במופה מרבה כבר שעת זריחה תלומך זוהר קרב מבא אם ידך תושט

אני חשט איתר – בשבילך גשר על מייזעף בנופו אחחח בשבילך גשר על מי־ועף DENN 1900

המתאגרף - א. מנור) -THE BOXER (P. Simon - E. Manor)

שני בימי ריקים וספודי אינו מובר איר נפלתי במו פתי מלכורת מהתלת פח של הבטחות. שקרים אין קע – אנשים שומעים את שליבם לשמוע מבמש.

עוד תייתי ילד -לא יותר – בשעובתי את ביתי בחברת זרים ישבתי על ספסל בתחות רכבה. מפוחד בלי אף אחד:

COURT COURSE

והלבתי רק לאן לי... לה... לי,... רק פרוטות בקשתי כשחפשתי עבודה,

אר לא קבלתו – רק קריצה מהפרוצות שעל המדרבות. אני מודה שלפעמים בחברתן הייתי מתעודד. לו... לה... לי...

ובחורף בלי בגרים תמים רציתי לתוור אל ביתי. רק לברוח משיניה

אל ביתי: בוירה גלתם כל לילה מתאגרף במקצועו. על גופו נושא תוא זכר כל כמפת שבו חלמה, עד שפתע הוא וועם: נמרתי, רי נמרתיו" אך נשאר שם ושותק.

* @ 1972 by Charing Cross Music. Sole agent for Israel: Subar Music Publ. כל הזכויות בישראל שמורות להוצאת סובר ** © 1972 by E. B. Marks Music Corp. Sole agent for Israel: April Music Limited. לי... לה... לי.גו

> צילרמים: דרק שרדר לראשונה כתכנית הרדיר "פגישה מחודשת" בעריכת עפרה סמראל Manufactured and Distributed by CBS Records Ltd. POB 691, Tel Aviv, Israel שני חל חביב/חוצר ומוכץ עי תקליטי סי בי אם בעים חד ופם חל אביב/חוצרת ישראל



הפרוטה והירח משירי הצ'יזבטרון אריק לביא ושלישית שוקולד מנטה מסטיק THE PENNY AND THE MOON

Chizbatron Songs Aric Lavie and Chocolat Menta Mastik Trio





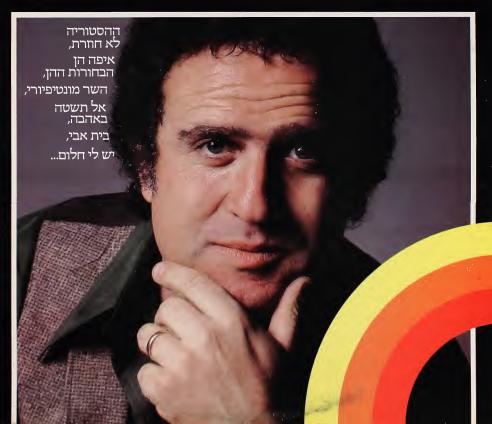








YEHORAM GAON — GREATEST HITS





YEHORAM GAON — GREATEST HITS

SIDE A

צד א׳

1. History doesn't repeat itself 3:30 ו. ההסטוריה לא חוזרת ת. אליגון — ד. זלצר

2. Shalom to beautiful Israel 3:37 2. שלום לך ארץ נהדרת ס. גודמן – עברית: א. גולדהירש

> 3. Don't fool love 3:05 3. אל תשטה באהבה

4. My beautiful girl 2:08 4. בעלוותו שם ופתו ש. טשרניחובסקי — נ. שמר

ת. אליגוז -- א. ריבירו

5. An old love ballad 4:085. ניגון עתיק נ. אלתרמן — מ. זעירא

> 6. Sunrise 4:00 6. שמש עולה פ. דלנוי — מ. פוגיו עברית: ת. אליגון

> > SIDE B צד ב׳

1. Where are those girls 3:40 ו. איפה הן הבחורות ההן י. גמזו — עממי

2. Sir Moshe Montefiore 6:522. השר משה מונטיפיורי ח. חפר — ד. זלצר

3. My father's house 3:00 3. בית אבי ח. חפר -- ד. זלצר

4. Los bilbilicos 2:06 4. הצפורים מתוך ספר הרומנסות יצחק לוי וליאון אלגזי

5. I've got a dream 3:00 ב. יש לי חלום. י. מוהר — מ. וילנסקי מתוך נאומו של מרטין ל. קינג

6. We'll never stop singing 3:13 לא נפסיק לשיר
 חפר – ד. זלצר

עיבודים צד אין 1, $6,2 \rightarrow -1$, נגרי $6,5 \rightarrow -1$, וויס 4-1, גרציאני עיבודים צד ב׳: 1 – א. וייס 2, 3, 4 – ד. זלצר 5 – מ. וילנסקי 6 – ג. כהו עיצוב גרפי: סטודיו חץ

irks of CBS Inc/Manufactured and Distributed by CBS Records Ltd POB 681, Tel Avrv Israel סדא מוצר ומוכיץ עי תקליטי מי בי אם בע נו דו ו- הוא הביב/תוצרת ישראל (1980 CBS RECORDS, LTD. € 1990 CBS RECORDS, LTD.

ארנון מילצ'ן דוב שפירא מציגים:

99/19

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Stereo

70166

במיקה פיק . גלי 88רי יצחק האכטרי ריקי לא רוני לורטים באל באן יהודית רביץ דנו אטני אריק פיני יאריק בו-דוד דורי בון צאב דייוד ברוצה ARNON MILCHEN, DAVID SHAPIRA PRESENT:
"DIZENGOFF 99" — A FILM BY AVI NESMER
AND SHARON HAREL

GIDI GOV, ANAT ATZMON, GALI ATARI, MEIR SWISSA, HELI GOLDENBERG

SIDE DAY	
1. DIZENGOFF 99 — IGAL BASHAN D. Ben-Zeev — A. Roodik	2:58
2. SATURDAY NIGHT PARTY — SIVKA PICK M. Shem-Ur — S. Pick	5:25
 LIVING TOGETHER — RIKI GAL M. Shem-Ur — S. Pick 	4:57
MOVING HOUSE DORI BEN-ZEEV	4:46
 GREEN LIGHT ROCK — ARIK SINAI T. Alyagn — B. Nagari 	4:00
6. NO TIME TO BE SAD — RAMI FORTIS S. Birenbach — R. Fortis	3:03
Arr.: 1 - A. Roodik; 2, 3 - S. Pick; 4 - A. Turel; S - B. Nagari; 6 - H. Romano.	
SIDE NIGHT	
1. TUNED IN — YITZCHAK KLAPTER Y. Klaptor	5:45
2. BY THE DOOR — YEHUDIT RAVITZ J. Gilad — Y. Ravitz	3:37
3. NIGHT SONG — YORIK BEN-DAVID T. Alyagon — Y. Ben-David	4:35
4. EMOTIONS — DAVID BROZA R. Shapira — Y. Rechter	4:27
5. REFLECTIONS — DANI-LITANI Y. Gefon — D. Litani	6:55
6. DISTANT TRAIL — GALI ATARI T. Alyggon — K. Oshret	4:22
Arr.: 1 - Y. Klapter; 2 - M. Caspl; 3 - Y. Ben-David; 4 - Y. Rechter;	
S - B. Nagari; 6 - K. Oshrat.	

PRODUCERS: TALMA ALYAGON, RAPHI ADAR COVER DESIGN: YEHUDA ACKO PHOTOGRAPHY: BEN LAM RECORDED AT "TRITON" STUDIOS





4:46



2. מסיבת יום ששי - צביקה פיק מירית שם־אור – צביקה פיק 3. לגור אתו – ריקי גל מירית שם־אור – צביקה פיק 4. עוברים דירה – דורי בן־זאב

4:00

תכמה אכינון — בני נגדי 6. אין לי זמן להוות עצוב — רמי מורטיס סמי בירנבן — רמי פרטיס עבודט: 1. – אריק רוזיך; 2. 3 — צביקה פיק; 4 — אלווה טוראל; 5 — בני נגרי; 6 — חיים רומנו.

צד לילה 1. צליל מכוון – יצחק קלפטר 2. ליד הדלת – יהודית רביץ יעקב גלעד – יהודית רביץ יעקב גלעד --- יווית בן דוד 3. לילה לי -- יוריק בן־דוד תלמה אליגון --- יוריק בן־דוד

4. בין הרעשים – דייויד ברוזה רחל שפירא – יוני רכטר 5. עד איזה גיל – דני ליטני 6:55

יחותן גפן — דני ליטתי 6. דרך ארובה — גלי עטרי תלבה אלינון — קובי אשרת עבודים: 1 — יצחק קלפטר; 2 — מתי כספי; 3 — יוני רכטר; 4 — יוני רכטר; 5 — בני נגרי; 6 — קובי אשרת.

הפקה: תלמה אליגון ורפי אדר עצוב העטיפה: יהודה אקו צלומים: בן־לם הוקלט באולפני "טריטון"





כמו כן יצא תקליט "דיסקו דיונגוף 99" (CBS 70169) ובו הלהיטים הלועויים מתוך פס־הקול המקורי של הסרט "דיונגוף 99"

PINY CSS INCLOSES UD. S INCLOSES UD.



הלילה הוא שירים COLLECTION

חוה אלברשטיין CHAVA ALBERSTEIN





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30 YEARS

צד א 1 צפור השיר ר. שפירא-מ. וילנסקי 2 שעור מולדת ע. מוהר-א. שמיר ב 3 מים מפי הבאר י. טהרלב-ק. אשרת 4 בובה זהבה מ. ילן־שטקליס-ש. קראוס 5 רוזלינדה ד. עמיהוד 6 שיר ערש נ. אלתרמן-א. ארגוב צד ב 1 הלילה הוא שירים ת. אתר-ח. יובל 2 אהבת 20 השנה ז'ק ברל-עברית: נעמי שמר . 3 אחרי 30 שנה א. מנור מ. כספי 4 חלומות שמורים א. מנור-מ. כספי 5 מאיה

ש. חנוך 6 זמר אהבה לים ר. אליעז-א. ארגוב
SIDE 1 THE HEART OF THE SONG R. SHAPIRA - M. WILENSKY
CHILDHOOD E. MOHAR - E. SHAMIR 3THE SIMPLE THINGS OF LIFE
Y. TAHARLEV- K. OSHRAT 4 ZAHAVA M. YALAN-STEKLIS - S. KRAUSS
FROSALINDA D. AMIHOOD 6 FOOL'S LULLABY N.ALTERMAN-A ARGOV
SIDE 2 ISOME NIGHTS ARE SONGS T. ATAR - H. YOVEL 2 LE CHANSON
DES VIEUX AMANTS J. BREL HEB.: NAOMI SHEMER

3 IT'S BEEN

E. MANOR - M. CASPI 4 CHERISHED DREAMS
E. MANOR - M. CASPI 5 MAYA S. HANOCH
6 A BALLAD TO THE SEA R. ELIAS - A. ARGOV

עבודים: צד א 1,6 - מ. וילנסקי; 3, 4, 5- ק. אשרת; 2 — מ. כספי צד ב 1.5.6 - ק. אשרת: 2- מ. וילנסקי: 3, 4- מ. כספי

הוקלט באולפני ׳טריטון׳ טכנאי הקלטה: טומי פרידמן צלומים: רפי.מגנס, ג׳רר אלון עיצוב עטיפה: דוד טרטקובר

RECORDED AT TRITO VSTUDIOS

TO VER DESIGN DAVID TARTAKON DE



ISRAEL CREATIST HETS







SD	• 51 / 1		VSD	• 52 / 3	
١.	TA'AM HAMAN - The Taste Cf Manna I. Navon; BIEM for A CUM	2:00	1.	SHTU ADARIM - Flocks, Drink N. Nardl	1:07
	SAEYNU - Carry Us	1:45	2.	NITSANEY SHALOM - Buds Of Peace	2:30
3.	LAMIDBAR - Go To The Desert	1:28		I. E. Navon	
	A. Argov-H. Reffer; BIEM for ACUM		7 L 3.	HORA NE'URIM - Hora Of Youth Ben-Ze'ev-E. Netser	2:1:
	HAVA NETZE BEMACHOL – Come, Let's Dance ROEH VEROAH – Shepherds And Maidens	1:19	1	DODI LI – My Beloved Is Mine	2:13
•	M. Shelem; BIEM for ACUM	2:07		Nira Chen	2:1.
j.,	SHIR AMAMI - Fill My lug	1:24	5.	HORA MEDURA - Hora Of The Campfire	1:4
	VAYIVEN UZIAHU Uziahu Built Towers	1:34		N. Alterman-Y. Valbeh	
	Amrita Music		6.	MA OMROT EINAYICH - What Do Your Eyes Say	2:3
	TAPUACH HINENI - Here I Am	2:23		Shenhar-M. Ze'ira	
	Amrita Music		7.	HINEI ACHALELA — I'll Play The Flute M. Ze'ira	1:3
	HAVA NAGILA - Come Let's Be Happy	1:48		VAHNIKEHU — And He Made Him To Suck Honey	2:0
٠.	VEDAVID YEFE EYNAYNIM – David Was Fair To Look Upon	2:50	٥.	Gil Aldema (Words: Deuteronomy 32; 13)	2:0.
	M. Shelem; BIEM for ACUM	2:30	9.	SHIM'U SHIM'U - Listen, Listen	2:0
				M. Shelem	
			10.	AL TIRA - Don't Be Afraid	1:39
				E. Harusi-M. Ze'ira	
				All songs BIEM for ACUM	
SD	• 51 / 2		VSD	• 52 / 4	
	PTZACH BEZEMER - Burst Out In Song	1:25	1.	SHALOM LEVO SHABAT -	
	M. Shelem; BIEM for ACUM			Welcome To The Sabbath	2:4
	HANOKDIM - The Shearers	2:17		SH. SHabazi-S. Levy-Tanai	
	Y. Haddar-R.Dor; BIEM for ACUM AL HARIM — On The I. Ills	1:57	2.	DODI DODI - My Beloved Is White and Ruddy E. Amiran	1:1:
•	Amrita Music	1:57	3.	SHIRU HASHIR — Sing The Song	1:2:
	EZ VAKEVES - The Goat And Sheep Are Shorn	1:27		M. Shelem	1.2.
	M. Shelem; BIEM for ACUM		4.	EREV BAKFAR - An Evening In The Village	2:10
	EREV SHEL SHOSHANIM - Evening Of Roses	2:06		Zamir Bavel	
	Amrita Music		5.	BEIN N'HAR PRAT UN'HAR CHIDEKEL -	2:3
	HAYOSHEVET BAGANIM — From "The Song of Songs"			Between The Tigris And Euphrates CH. N. Byalik	
	Nira Chen; BIEM for ACUM	2:00	6	SHIR HABOTSRIM – Song Of The Vintners	1:3:
	ANA HALACH DODECH -		٠.	M. Shelem	1.5
	From "The Song of Songs"	1:30	7.	KI TIN'AM - Love Is Pleasant	2:1
	SHIBOLET BASADEH - Sheaf In The Field	1:38		M. Kashtan-Gil Aldema	
	M. Shelem; BIEM for ACUM		8.	DAYAGIM - Fishermen	1:3
	ETZ HARIMON - The Pomegranate Tree	1:50		E. Zamir-Gil Aldema	
	Admon-Orland		9.	SHNEI SHOSHANIM — Two Roses Y. Orland-M. Ze'ira	3:0
	MUL HAR SINAI - At Mt. Sinai M. Wilensky-Y. Mohar; BIEM for ACUM	1:41	10	HAVANITZA DANCE and HEVENU	
			.0.	SHALOM ALEICHEM -	2:5
				We Have Brought Peace Upon You	_,,
		,	_	All songs BIFM for ACUM	

VANGUARD =

.6

צך ד'

1. שלום לבוא עמה (ש. שבוי - ש. לוי)

2. דור דור (שיר השיר - ש. עמרן)

3. שיר וחיין (מ. שלמ)

4. עוב בבמו (ו. בכל)

5. בין נהר פרת ותר היחיק (וו. בילים)

6. שיר הבודרם (וו. שלמ)

7. שיר הבודרם (וו. שלמ)

8. היים (וו. שלמ)

9. שיש שושים (וו. בילים)

9. שיש שושים (וו. שלמיה)

9. שיש שושים (וו. אודלוד - מ. ועורא)

1. התר מגא החלוב (וו. שלים בו (ועורא)

1. התר מגא החלוב (וו. שלים (וו. שלמים)

צד' א' (בובי) 1. עינם המן (י. נבוי) 2. שאינו (א. מן – עימי) 2. שאינו (א. מן – עימי) 2. למדבר (וח. חבר – א. אוטב) 3. רובה נצא במחול (שממי) 3. רוב (בובי הימים – זיבו או (דברי הימים – זיבו אי 1. הי. הדר י. ה

צד בי
1. מצת זמת (מ. שלם)
2. תנקדים (מ. דוד – י. הדר)
3. על הדים (א. אומק – י. הדר)
3. על הדים (א. אומק – י. הדר)
5. ערב של שושנים (מ. דוד – י. מ. לבד)
6. הישבת בינני (שיר השירים – 3. הבתן)
7. אנה הלך דודך (שיר השירים – 4. הבתן)
9. עץ הרמון (א. אורלגד – י. אדמון)
9. עץ הרמון (א. אורלגד – י. אדמון)
10. מול הר ניינ (י. מודה – מ. יולמקי)
10. מול הר ניינ (י. מודה – מ. יולמקי)

הם רוכבים ועורים הדודאים בתקלטות חדשות בעבוד מתי כספי.

THE DUDAIM





2'48 1. במסילת לבאר־שבע ניסן כהן הברון, ד. אלמנור 2'06 2. תפוח חינני יוסף הדר, משה דור 2'24 3. שיר תנוקדים יוסף חדר, משה דור 2'04 4. מחליל דוד זהבי, לאה גולדברג 2'40 5. דרך חטבק רפי בן משה 3'17

2'31 2'33 2'21 2'05 2'55 6. טיול לילי מאיר נוי, עמוס אטינגר 2'39 15'04 1: שיירת תרוכבים שמעון ישראלי, אליפז 2. ערב של שושנים יוסף חדר, משה דור 3. ויבן עוזיתו יותנו זראי, מקורות 4. שדמתי ידידיה אדמוו. אחרו אשמו 5. כיבוי אורות נעמי שמר 6. שיר ישו מתי כספי, אחוד מנור



SIDE 1

1, Shaveret Harochvim

מתוך מופע רדיו פומבי "ערב של דודאים" שנערך בחודש

מאי 1978 בבית המורה ת"א, במלאת 20 שנה לפעילות

ערך וחפיק את הערב: יואל רקם

חקלטות: אבנר גל, לזר צנדקוביץ

צלומים: תמרח יובל, רן אלירן

נחול מוסיקלי ועבודים: מתי כספי

עוזרות הפקה: פנינה שרמן ואסנת מאיר

תדודאים.

15'19

- 2. Erev Shel Shoshanim
- 3. Vaviven Uzivau
- 4. Shedemati
- 6. Shir Yashan
- 5. Kibui Orot

SIDE 2

- 1. Bamesila Libeer Sheva

- 2. Tapuach Chinani

- 3. Shir Hanokdim
- 4. Hechalil
- 5. Derech Hatabak
- 6. Tivul Leili

הדי ארצי בע"מ, חברה ישראלית לתעשית תקליטים, רמת־גן "HED-ARZI LTD. THE ISRAEL RECORDS MANUFACTURING CO., RAMAT-GAN, ISRAEL MADE IN ISRAEL @ 1978 & @ 1978 תוצרת הארץ



ORIGINAL BROADCAST SOUNDTRACK

mysteries



GHOSTS · HAUNTINGS · THE UNEXPLAINED

mysteries

SIDEA

General Wayne Intro Cadillac Head Alice Soldier Psychic Floor Plan General Wayne Final Tallman House Intro Boy in Bed Paint Brush Lady by the Door Xmas Tree Garage Door Alan Sleeping
Final Scare
Tailman House Final
Queen Mary Intro
Smith's Recollections
Splashing
Shaft Alley
Escalator
Queen Mary Cue #6
William in the Bow
Condusion
Opening
Doctor's Explanation
Tatum House Cue #3

SIDEB

Tatum House Cue #4 Last Light Tatum House Cue #5 Tatum House Cue #6 Man Dies / Woman Mourns Nightmare Tatum House Cue #7 Tatum House Cue #8 Goat Man Tatum House Conclusion **Grev Man Fables** Western Sea Hugo Post Hugo Still Travel Army Air Base Marfa Town / Man on Street The Moores Must be a Miracle Kirby Desert Tease Kelsay's Bedroom / lennifer's Bedroom **Experiment Graph** Reappearing Light

SIDEG

Check on Jennifer Psychic #1 / The House at Dusk Photograph Newspaper Photos Garret's Ghost / Miles Levitation Robinson's Room Mona Can't Sleep Open / Old House Stills Chandelier Room 17 / Kitchen / Bar Hideous Face
Room 18
Psychic Hall
Poker Game /
Exit Night Hotel
Hotel Register /
Closing Montage
Ghost Review
Haunted Mansion
Bill Dies
Lead into TV

SIDED

Intro to Butler
Bill on the Balcony
Windows Close
Floating Bread 1
Floating Bread 2
Bill in Driveway
Closing Theme
Stills / Drum Barracks
Marge's Ghost Experience
Forest's Ghost Experience

Yasmin's Ghost Experience
Teaming with Ghostly
Activity / Something There
The Ghost Bilmp
The Ghost Bilmp
The Bilmps Got to Go
Calling All Bilmps
The Bilmp That Couldn't Fly
Dead Bilmp

SIDEE

Where Did Those Guys Go
Welcome to the Comedy
Store/Halls are Haunted
A Ghostly Table Trick
A Ghost and His Candles
A Ghostly Hall Trick
An Irregular Stool Movement
Beware of the Flying Ashtray
Reprise
The Ghostly Gangster
Takes a Stroll

Reprise / Stills
The Expanding Gate
The Ghost in the Basement
The Matchmaker Ghost
Haunted House
Moving In
Typewriter
Sinister Ghost

SIDEF

Go Away Ghost The Radio The Legend Public Knowledge Caught on Tape Intro Eavesdrop Chioe Arlene Footsteps Conclusion
Conclusion
UM Extended Theme 91
Missing Graphic Music
UM New Theme 95
UM Closing Credits 95
UM Lifetime Theme V3
UM Lifetime Credits



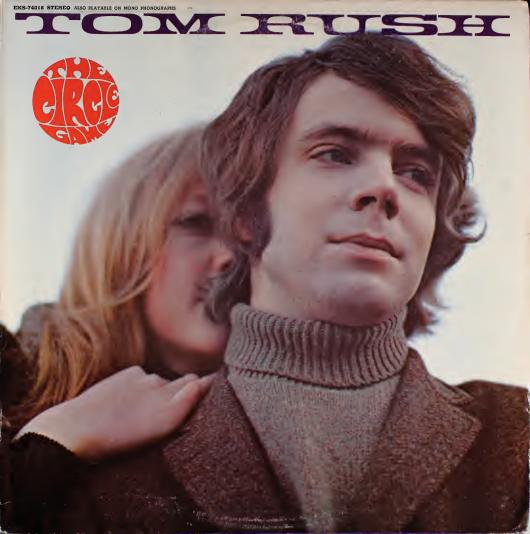
IN STEREO

Terror Vision Records & Video - 5 w 40th St. Savannah GA 31401
Distributed by Gravefaca Distribution - terror-vision.com

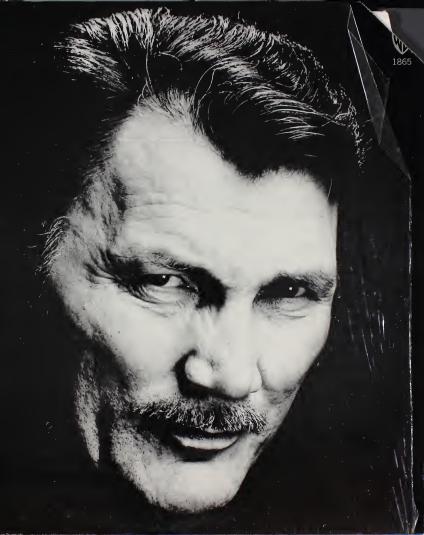
COMPOSED BY GARY MALKIN











SIDE ONE Brother River
(Red Lene-Henk Cochran)
Dancing Like Children The Meanest Guy That Ever Lived 3:56 My Elusive Dreams (Curly Putman-Billy Sherrill)
Heartaches by the Number
(Kallen Howard) (Curly Putmen)
A Little Bitty Tear 2:29 Produced by Buddy Killen / Recorded at Woodland Sound Studios, Nashville, Tenn. / "String arrangements: Bergen White / Engineer: Ernie Winfrey / Art Direction & Photography: Ed Thrasher

ECONOMY PACKAG

EXTENDED PLAY



ECONOMY PACKAGE

OTHER KAPP EPS

KE-7004 HEY! MR. BANJO -The Sunnysiders & The Happy Harts HEY! MR. BANJO ZOOM, ZOOM, ZOOM THE BAND PLAYED ON TALL TELLER OF TALL TALES

KE-708 ROGER WILLIAMS At The Plane AUTUMN LEAVES TAKE CARE SUMMERTIME 'TIL ROSES CRY

KE-709 ROGER WILLIAMS At The Piano THE NEARNESS OF YOU MY FUNNY VALENTINE STELLA BY STARLIGHT **EVERYONE WANTS SOMETHING**

KE-710 ROGER WILLIAMS At The Plane YOU'LL NEVER WALK ALONE THE BOY NEXT DOOR MOONLIGHT IN VERMONT THERE YOU ARE

WONDERFUL WORLD -Roger Williams IT'S A BIG WIDE WONDERFUL WORLD

KE-711 IT'S A BIG WIDE

KF-714 THE FABULOUS FIFTIES -

Volume 1 Roger Williams TRUE LOVE **BECAUSE OF YOU** YOUNG AT HEART THREE COINS IN THE FOUNTAIN KE-715 THE FABULOUS FIFTIES -Volume 2 Roger Williams MISTER SANDMAN

GOODNIGHT IRENE TOO YOUNG VAYA CON DIOS KE-716 THE FABULOUS FIFTIES -Volume 3

Roger Williams MOONGLOW/THEME FROM PICNIC WISH YOU WERE HERE MONA LISA I BELIEVE

KE-717 THE FABULOUS FIFTIES -Volume 4 Roger Williams **TENNESSEE WALTZ** HIGH NOON **BLUE TANGO HEY THERE**

KE-718 THE FABULOUS FIFTIES -Volume 5

Roger Williams **UNCHAINED MELODY** LA VIE EN ROSE MY HEART CRIES FOR YOU

KE-722 EDDIE ALBERT & MARGO

SEPTEMBER SONG YOU BELONG TO MY HEART LITTLE CHILD HELLO YOUNG LOVERS

KE-723 TWO DIFFERENT WORLDS -Roger Williams & Jane Morgan TWO DIFFERENT WORLDS TENDERLY IT MIGHT AS WELL BE SPRING I CAN DREAM, CAN'T I

KE-724 MUSIC OF THE MASTERS -Roger Williams CLAIR DE LUNE FLIGHT OF THE BUMBLE BEE LIEBESTRAUM RUSTLES OF SPRING

KE-725 THE HI-LO'S THEY DIDN'T BELIEVE ME GEORGIA ON MY MIND MY BABY JUST CARES FOR ME PEG O' MY HEART

KE-727 GO CALYPSO -Volume 1

The Island Boys MARIANNE DE BOYS AND GIRLS BAHAMA LULLABY MAN, MAN IS FOR THE WOMAN

WONDERFUL WORLD
SORRITO
SORRITO
APRIL IN PORTUGAL
KASHMIRI SONG
KE-712
ROGER WILLIAMS
At The Plane
BEYOND THE SEA
SONG OF DEVOTION
THE RIVER SEINE
BIG TOWN
KE-713
ROGER WILLIAMS
At The Plane
WANTING YOU
NIGHT WIND
HI-LILI, HI-LO
MINUTE WALTZ
WAGON WHEELS

EXTENDED PLAY

WINHEART CRIES FOR YOU
LOVE IS A MANY.
MY HEART CRIES FOR YOU
LOVE IS A MANY.
MAN, MAN IS FOR THE WOMAN
MADE

KE-728
GO CALYPSO

WAE-728
CINAMPAGNE WINE
I TALK TO THE TREES
DAY-O (Banana Boat)

KE-733
CLAUDE THORNHILL
And His Orchestra
DEEP PURPLE
TO EACH HIS OWN
YOU GO TO MY HEAD
ADIOS

RESTRINGTINE IN THE ROCKIES
RED RIVER VALLEY
YELLOW ROSE OF TEXAS
TO MINUTE WALTZ
TO MINUTE WALTZ

WAGON WHEELS

WAGON WHEELS

WAS TENDED PLAY

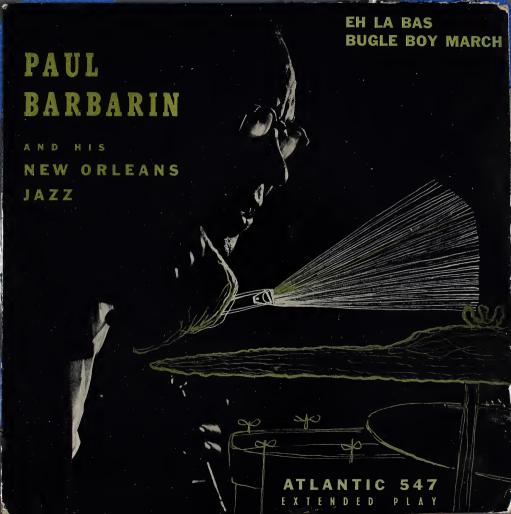
MELTINE TO THE THE WOMAN
MADE

KE-728
GO CALYPSO

Volume 2

The Island Boys
CIMMPAGNE WINE
I TALK TO THE TREES
DAY-O (Banana Boat)

KE-733
CLAUDE THORNHILL
And His Orchestra
DEEP PURPLE
TO EACH HIS OWN
YOU GO TO MY HEAD
ADIOS



ATLANTIC EXTENDED PLAY 45 RPM RECORDS

- EP 501 MABEL MERCER SINGS Just One of Those Things End Of A Love Affoir Little Girl Blup Remind Me
- EP 502 MAE BARNES SINGS Here Comes The Coptoin Rinko Tinko Mon You Turned The Tobles On Me I Ain't Got Nobody
- EP 503 BARBARA CARROLL AT THE PIANO Toking A Chonce On Love My Funny Volentine You Took Advontoge of Me Love Of My Life
- EP 504 THE CLOVERS SING One Mint Julep Fool, Fool, Fool Hey, Miss Fonnie I Ployed The Fool
- EP 505 RUTH BROWN SINGS Teordrops From My Eyes 5 - 10 - 15 Hours Momo, He Treots Your Doughter Meon
- EP 506 ERROLL GARNER AT THE PIANO—Vol. 1 The Woy You Look Tonight Skylork I Con't Give You Anything But Love Reverie
- EP 507 ERROLL GARNER AT THE PIANO—Vol. 2 Flomingo Trees The Sheik of Aroby Lulloby Of The Leoves
- EP 508 ERROLL GARNER AT THE PIANO—Vol. 3 Morgie I'll Be Seeing You Poinciona Futuromic
- EP 509 ERROLL GARNER AT THE PIANO—Vol. 4 Blue And Sentimentol Povonne Twilight I Moy Be Wrong
- EP 510 MEADE LUX LEWIS AT THE PIANO Pinetop's Bougle Cow Cow Blues Yoncey Special Hanky Tonk Train
- EP 511 WILBUR DE PARIS AND HIS RAMPART STREET RAMBLERS When The Soints Go Morching In Tres Moutorde Shreveport

- EP 512 EDDIE SAFRANSKI AND THE POLL CATS Sofrontic Turmoil Jumpin' For Jone Boss Mond
- EP 513 DIXIELAND AT JAZZ LTD.
 Featuring: Sidney Bechet and
 Muggsy Spanier
 Woshington And Lee Swing
 A Good Man Is Hord To Find
 Morylond, My Morylond
 Eqyption Fontosy
- EP 514 DIZZY GILLESPIE—Vol. 1
 Just One More Chonce
 Cognoc Blues
 Sleepy Time Down South
 So-Blu-E-Be Blues
- EP 515 GRETA KELLER SINGS KURT WEILL I'm A Stronger Here Myself Greenup Time Dreigroschenoper
- EP 516 EARL HINES AT THE PIANO Mondoy Dote Just Too Soon Chicogo High Life Chimes In Blues
- EP 517 BILLY TAYLOR AT THE PIANO Good Groove Thou Swell Whot is There To Soy Wrap Your Troubles in Dreoms
- EP 518 MARY LOU WILLIAMS AT THE PIANG Surrey With The Fringe On Top S'Wonderful Mory's Woltz You're The Cream In My Coffee
- EP 519 SYLVIA SYMS SINGS— Love Wolked In Mountain Greenery Down In The Depths On The Ninetieth Floor
- EP 520 MUGGSY SPANIER SID-NEY B CI*ST DUETS— Vol. 1 Sweet Lorroine Tho's A Plenty
- EP 521 DIZZY GILLESPIE—Vol. 2 Love Is Here To Stoy Cocktoils For Two Blue And Sentimentol Groovin' The Nursery Rhymes
- EP 522 MABEL MERCER SINGS— Vol. 2 From This Moment On You Are Not My First Love Would You Believe It Autumn Leoves

- EP 523 DJANGO REINHARDT AND HIS ALL STARS Blues Primitif Topsy Djongo's Djump
- EP 524 JOHNNY HODGES You're Driving Me Crozy Triple Ploy Key Lorgo
- After Hours On Dreom Street
 EP 525 JIMMY YANCEY AT THE
 PIANO
 Yoncey Special
 Mournful Blues
 Yoncey's Bugle Coil Blues
- How Long Bues
 EP 526 DIXIELAND AT JAZZ LTD.
 WITH DOC EVANS
 In's A Long Woy to Tipperary
 Violverine Blues
- JOZZ Me Blues
 EP 527 SARAH VAUGHAN SINGS
 Ir Might As Well Be Spring
 I Con Moke You Love Me
 You Go To My Heod
 I'm Scored
- EP 528 BARNEY BIGARD WITH STRINGS Wrop Your Troubles In Dreoms Portroit of Louise Soft And Worm
- A Lull At Down
 EP 529 PEE WEE RUSSELL—
 RHYTHMAKERS
 There'll Be Some Chonges Mode
 Boby Won't You Please Come
 Home
 I Found A New Boby
- Everybody Loves My Boby
 EP 530 SIDNEY BECHET SOLOS
 If Hod To Be You
 Boby Won't You Pleose Come
 Home
 Pleose Don't Tolk About Me
 When I'm Gone
- After You've Gone
 EP 531 SIDNEY BECHET SOLOS
 —Vol. 2
 Wrap Your Troubles in Dreams
 Oh Bo gie
 I'm Going Woy Down Home
 Margie
- EP 532 BILLY TAYLOR AT THE PIANO—Vol. 2 Somebody Loves Me The Very Thought of You If I Hod You Willow Weep For Me
- EP 533 SYLVIA SYMS SINGS— Vol. 2 Home Is Where The Heart Is Get A Mon A Good Mon Is A Seldom Thing Don't Wait Up For Me

- EP 534 THE DRIFTERS FEATUR-ING CLYDE MCPHATTER Money Honey The Woy I Feel Such A Night Lucille
- EP, 535 RUTH BROWN SINGS Doddy Doddy Three Letters Wild Wild Young Men
- Be Anything
 EP 536 JOE TURNER SINGS
 Honey Hush
 Sweet Sixteen
 Choins of Love
 TV Momo
- EP 537 THE CLOVERS SING Good Lovin' Ting-A-Ling Lovey Dovey Crowlin'
- FP 538 SHORTY ROGERS
 Isn't It komontic
 Oh Ploy That Thing
 EP 539 SHORTY ROGERS
- Mortions Go Home My Heart Stood Still EP 540 SHORTY ROGERS
- Not Reolly The Blues
 Thor's Whot I'm Tolkin' 'Bout
 EP 541 MABEL MERCER
- tr's Delovely
 Use Your Imagination
 Where Oh Where
 After You
- EP 542 MABEL MERCER
 It's All Right With Me
 Ace In The Hole
 So In Love
 I'm Ashomed That Women
 Are So Simple
- EP 543 MABEL MERCER Experiment Looking At You Every Time We Soy Goodbye Ours
- EP 544 BOBBY SHORT
 I Like The Likes of You
 Dinoh
 Island In the West Indies
 From This Moment On
- EP 545 BOBBY SHORT Monhotton You Moke Me Feel So Young You're Not My First Love Gimme A Piafoot
- EP 546 PAUL BARBARIN Bourbon Street Porode Sister Kote
- EP 547 PAUL BARBARIN Eh Lo Bos Bugle Boy Morch

彩. 生子



MERCURY

THE PLATTERS

Side 1



MONAURAL MG-20472

- 1. THE GREAT PRETENDER 2:38
- 2. TWILIGHT TIME 2:47
- 3. SMOKE GETS IN YOUR EYES-2:40
- 4. (You've Got) THE MAGIC TOUCH - 2:23
- 5. ENCHANTED 2:50
- 6. ONE IN A MILLION 2:51

LENDOR: MERCURY RECORD CORPORATION



MERCUR

THE PLATTERS

30 Stoneybrook Dr. #B Glastonbury, CT 06033 Phyllis Uccello

Side 2



MONAL MG-204

- (And You Alone) 2:33

- **HEAVEN ON EARTH 2:33**
- 6. I'M SORRY 2:53

LENDOR: MERCURY RECORD CORPORATION



SPOTLIGHT ON NILSSON NILSSON

STEREO

PROMOTIONAL NOT FOR SALE

- THE PATH THAT LEADS TO TROUBLE 2:08 (Johnny Cole) NEW SALVATION SINGERS Wedgewood Music Co. / Vine Street Music (ASCAP)
- 2. GOOD TIMES 1:50 (Harry Nilsson) NEW SALVATION SINGERS
- Rock Music Company (BMI)
 3. SO YOU THINK YOU'VE GOT TROUBLES 2:20 (Marvin Ranwater) (BMI)
- 4. I'M GONNA LOSE MY MIND (Johnny Cole)
- Vine Street Music (ASCAP)
- SHE'S YOURS 2:02
 (H. Nilsson / J. R. Shanklin)
 Rock Music Co. (BMI)

 RECORDS, INC. A SUBSIDIARY OF CAPITOL INDUSTRIES. THE



SPOTLIGHT ON NILSSON NILSSON



PROMOTICNAL NOT FOR SALE

SIXTEEN TONS 2:29 (Merle Travis)

Rumbalero Music Inc. / Elvis Presley Music Inc. (BMI

BORN IN GRENADA 2:16 (H. Nilsson J. Macascalco) Robin Hood Music Co. (BMI)

3. YOU CAN'T TAKE YOUR LOVE (Away From Me) (Harry Nilsson)

Itza Music Publishing Co.

GROWIN' UP 2:48 (Harry Nilsson)

Rock Music Co. (BMI)

5. DO YOU BELIEVE 2:20

(H. N. Isson)

Nilsmith Music (BMI)

RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC.



THE ERA OF TOMMY DORSEY

MEMBERS OF THE TOMMY DORSEY ORCHESTRA

7000



HI-FI

PLAYING 331

- 1. ON THE SUNNY SIDE OF THE STREET
- 2. I'LL NEVER SMILE AGAIN
- SWING LOW SWEET CHARIOT
- 4. EVERYTIME I FEEL THE SPIRIT

(MLP 7000-1)



THE ERA OF TOMMY DORSEY

MEMBERS OF

THE TOMMY DORSEY ORCHESTRA

7000



HI-FI

LONG PLAYING 331

- BOOGIE WOOGIE
- 2. HAWAIIAN WAR CHANT
- 3. SOMEBODY'S KNOCKIN AT MY DOOR
- WADE IN THE WATER

(MLP 7000-2)



GRATEFUL DEAD THE BEST OF "Skeletons from the Closet"

W 2764



SIDE 1 (S40.693)

1. THE GOLDEN ROAD (TO UNLIMITED DEVOTION) 2:07

(Garcia, Lesh, Weir, Kreutzmann, McKernan)

2. TRUCKIN' 5:09 (Garcia, Lesh, Weir, Hunter) 3. ROSEMARY 1:58 (Garcia, Hunter)

4. SUGAR MAGNOLIA 3:15 (Weir, Hunter)

5. ST. STEPHEN 4:26 (Garcia, Lesh, Hunter)

6. UNCLE JOHN'S BAND 4:42

(Garcia, Hunter)

All selections published by Ice Nine
Pub. Co. - ASCAP

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GRATEFUL DEAD THE BEST OF "Skeletons from the Closet"

W 2764



SIDE II (\$40,694)

1. CASEY JONES 4:24 (Garcia, Hunter) 2. MEXICALI BLUES 3:24 (Weir, Barlow) 3. TURN ON YOUR LOVE LIGHT 6:30 (D. Malone, J. Scott) Don Music Co. - BMI 4. ONE MORE SATURDAY NIGHT 4:45 (Weir) (Garcia, Dawson, Hunter)

All selections published by Ice Nine Pub.

Co. - ASCAP except as indicated

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Records Inc.

Records Inc.



WOODY ALLEN STANDUP COMIC 1964-1968

Recorded Live at Mr. Kelly's/Chicago - March, 1964

SIDE 1: **First Performance** UA-LA849-J2



P 1978 United Artists Music And Records Group, Inc. Total Time: 15:03

1. PRIVATE LIFE-5:43 2. BROOKLYN-3:47 3. THE ARMY-1:20 4. PETS-1:06 5. MY GRANDFATHER-:53 6. MY MARRIAGE-2:47

7. BULLET IN MY BREAST POCKET—:47

Produced by Steve Tyrell
All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP

MARCORDS GROUP, INC. LOS ANGELES, CALIFORNIA 90028



WOODY ALLEN STANDUP COMIC 1964-1968

Recorded Live at Mr. Kelly's/Chicago - March, 1964

SIDE 2: First Performance (con't) UA-LA849-J2

P 1978 United Artists Music And Records Group, Inc.

Total Time: 15:41

1. N.Y.U.-2:27 2. A LOVE STORY-3:32 3. THE POLICE-5:08

3. THE POLICE—5:08
4. DOWN SOUTH—3:49
5. SUMMING UP—1:25

Produced by Steve Tyrell

All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP
Published by Earshot Music Publ. Co., Inc. ASCAP
Published by Earshot Music Publ. Co., Inc. ASCAP

MADE IN U.S. A. MAGELES, CALIFORNIA 90028

MADE IN U.S. A. MAGELES, CALIFORNIA 90028



WOODY ALLEN STANDUP COMIC 1964-1968

Recorded Live at Eugene's (a cabaret dedicated to raising money to aid Eugene McCarthy)/San Francisco - August, 1968

SIDE 3: Second Performance UA-LA849-J2

1978 United Artists Music And Records Group Inc. Total Time: 21:25

I. THE VODKA AD-4:54 2. VEGAS-1:34 3. SECOND MARRIAGE-7:48 4. THE GREAT RENALDO-2:11

4. THE GREAT RENALDO—2:11
5. MECHANICAL OBJECTS—5:38

Produced by Steve Tyrell

All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP

**REORDS GROUP, INC. - LOS ANGELES, CALIFORNIA 90028 - MADE IN U.S.A.



WOODY ALLEN STANDUP COMIC 1964_1968

Recorded Live at The Shadows/Washington, D.C. - April, 1965.

SIDE 4: Second Performance (con't) UA-LA849-J2



1978 United Artists Music And Records Group, Inc. Total Time: 18:10

1. THE MOOSE-2:38 2. KIDNAPPED-2:54 3. UNHAPPY CHILDHOOD-2:43 4. THE SCIENCE FICTION FILM-1:48 5. EGGS BENEDICT-1:36 6. ORAL CONTRACEPTION-27

6. ORAL CONTRACEPTION—:27
7. EUROPEAN TRIP—5:43
8. THE LOST GENERATION—2:21

Produced by Steve Tyrell
All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP

Published by Earshot Music Publ. Co., Inc. ASCAP

MADE IN U.S.A.

PARIS FORD/BASSIST

Has toured and recorded with: B.B & Q Band, Rick James, New Edition, Evelyn "Champagne" King, Arthur Baker, Johnny Gill & Stacy Lattisaw, Lonnie Liston Smith.

NOW SOLO DEBUT WITH A SLAMMIN JAMMIN SMASH HIT

"2FAR"

FROM THE FORTHCOMING ALBUM: The Paris Ford Project

PARIS FORD/BASSIST

Has toured and recorded with: B.B & Q Band, Rick James, New Edition, Evelyn "Champagne" King, Arthur Baker, Johnny Gill & Stacy Lattisaw, Lonnie Liston Smith.

NOW SOLO DEBUT WITH A SLAMMIN JAMMIN SMASH HIT

"2FAR"

FROM THE FORTHCOMING ALBUM:

The Paris Ford Project



A Side P C 01 Paris Ford Music (A.S.C.A.P)

Produced, arrange & composed by Paris Ford 4 the Provocative Entertainment Group inc.

> **Executive Producer:** Revnald Deschamps

THE PARIS FORD PROJECT

A - 2 far Funk Mix vocal - Instrumental groove - Acapella B - 2 far Saxy Mix (Joey's Remix) House Party Mix *

> Thanks to the Project: My Man James "Crab Golden voice" Robinson My ace boy Kevin Jasper, J. Plunky "the brains" Branch Shewood "Funky man" Sills, Gina Patrice Pacaud, Rosetta Watts Reynald thank U 4 fulfilling the dream.

Special thanks to: my mother "Lovely" & sister Toni Ford. Pickney I love Ú. Remixed by Waren Rosenstein & Gary Pozner at the Rock Studio for Rock Posse Productions.
Instrumental remixed by Joseph "Pal Joey"
Longo for Pal Joey Productions.
Mastered at Frankford Wayne.

EXPAT 37-20 30th ST., LIC, NY 11101



CONTRIBUTION SHAWN PHILLIPS





STEREO

SIDE 1 SP-4241 (SP-4381)

- 1. MAN HOLD COVERED WAGON 4:34
- 2. L BALLAD 6:47
- 3. NOT QUITE NONSENSE 1:45
- 4. NO QUESTION 3:37

All Selections Written by Shawn Phillips
Published by Dick James Music Inc. (BMI)
Prod. by Jonathan Weston for
Philip Music Inc.

CONTRIBUTION SHAWN PHILLIPS





STEREO

SIDE 2 SP-4241 (SP-4382)

- 1. WITHERED ROSES 8:18
- 2. FOR RFK JFK & MLK 4:54
- 3. **LOVELY LADY** 4:56
- 4. SCREAMER FOR PHLISS 6:09

All Selections Written by Shawn Phillips Published by Dick James Music Inc. (BMI) Prod. by Jonathan Weston for Philip Music Inc.

FOLKWAYS-Records

AND SERVICE CORV., 43 W 16161 ST., N.Y.C. 1002 Living Planting Non-diseasable Miles Groove 2315 RPM

LOUIS MOREAU GOTTSCHALK 1829-1869. AMERICAN PIANO MUSIC

SIDE 1



FSS 37485 A

Sand 1 The Banjo-Opus 15

Band 2 La Scintilla-Mazarra-Opus 20

Band 3 Opes Crivillus-Opus 37

Band 4 Marche Funchre Opus 64

(Postbumous)

Band 5 Bamboola Opus 2 (Banse de Neors

S on Mrs. by influence foroms & service these

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61 of ST., 19, 4.C. 10023 Logo Playing Non-Breakable Miore Groove 3312 PM

LOUIS MOREAU GOTTSCHALK 1829 1869 AMERICAN PIANO MUSIC Played by AMIRAM RIGAL

SIDE 2



FSS 37485 B

Band 1 Souvenir de Porto Riou-Opus 31

Band 2 The Dying Post

(Le Poete Mourant: meditation)

Sand 4 Pasquinade Caprice Cous 59

(Arranged by Amiron Rigel)

Band 5 Berceuse-Opus 47 (Cradle Sone)

Barel 5 Tournament Calop

DO 1977 by Following Beautiful & Service Cont.



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

State Street Aces

SIDE A



33 1/3 RPM 50S 1011

1.	SHE'S CRYING FOR ME (Pecora)	3:33
2.	JUNK MAN (Meyer-Loesser)	4:29
3.	HOBO'S PRAYER (Senter-Hirsch)	3:42
4.	STINGAREE BLUES (Kemp)	3:14
5.	SIC 'EM TIGE (Palmer)	2:18
6.	BLUES IN MY HEART (Carter-Mills)	5:25

P Copyright Stomp Off Records 1981



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

State Street Aces

SIDE B



33 1/3 RPM 8OS 1011

1.	MY HONEY'S LOVIN' ARMS	
	(Meyer-Ruby)	3:34
2.	MY GAL SAL (Dresser)	6:11
3.	STUFF (Brooks)	2:57
4.	BABY, OH WHERE CAN YOU BE	
	(Koehler-Magine)	5:02
5.	TAINT NO SIN (Donaldson-Leslie)	3:51

P Copyright Stomp Off Records 1981



REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

HERB INSKIP PRESENTS A TOUCH OF CLASS

CRRS 7177 Side One		D Copyright 1977 Sonic Arts Corp
	Fascinating Rhythm	1:43
	Moon Glow	3:19
	Prelude To A Kiss	2:22 C, ASCAP
	Breezin' Along With The Bree (R. Whiting) WARNER BROS. PUBLISHING B	ze2:06 BMI)
	You Turned The Tables On Me (Alter-Mitchell) SAM FOX ASCAP	
	Euphonic Sounds	2:35

STEREO



REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

HERB INSKIP PRESENTS A TOUCH OF CLASS

Sonic Arts Corp.

STEREO		
RRS 7177		Copyright 197
Side Two		
	Ruff 'n Ready	3:09
	I've Got My Love To Keep Me (Irving Berlin) BERLIN MUSIC BMI	Warm 3:45
	Lush Life	3:45
	Exactly Like You	1:55 RNSTEIN ASCAP
	Love Is Here To Stay (Ira & George Gershwin) GERSHWIN PUBL.	2:17
	That's All	1:40

CR



oratory series

NUMBER

Side A

BINAURAL

David Montgomery PIANO PIECES BY Liszt and Chopin

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sonicorts.

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

laboratory series

NUMBER 5 Side B

David Montgomery
PlanoPiece

BINAURAL

PAPILLIONS, OP-2 Schumann

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REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

AFTER DARK

STEREO RR-1077A SIDE ONE



deGar Music ASCAP © Copyright 1978 SAC

FLAMINGO PIZZICATO - 2:43
(Vielmo de Besgani)

RED SHADOWS - 2:31 (Bestgen/Cartolari/Mafaldo)

IN YOUR EYES - 2:42

SWEDISH HOLIDAY - 2:11

ÉVENING SERENADE - 2:36

BE KIND TO ME - 3:22

CHIQUITA - 2:37 (Roedelberger/Mafaldo)



REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

AFTER DARK

STEREO RR-1077B SIDE TWO



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HONG KONG PIZZICATO - 2:49
(Willy Bestgen)

POURQUOI CHERIE - 2:44 (Bestgen/J-Brookhouse)

SOLO WHISKEY - 1:52
(Willy Bestgen)

DREAMING - 3:09

AY, AY, AY BAIANO - 1:47
(Vielmo d| Besgani)

MAYA IN-PAJAMAS - 2:20

I LOVE YOU DARLING - 2:16



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2 1977 Leo-Kurka

665 HARRISON ST., SAN FRANCISCO, CA94107

WILLY BUSYCEN

STEREO SQ-197



DEGAR MUSII

STANDARD BOOK TO BOOK TO BE SEEN TO THE SECOND

SIDEONE

March of the Gremadics Brother Jaque Allouette Cavaley March Arragon Son of Spain



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665 HARRISON ST., SAN FRANCISCO, CA 94107

WILLY BESTGEN

STEREO SO-177



DEGAR MUSIC ASCAP

CONCERT IN THE PARK

SIDE TWO

El Picador Don Jose Saludos Amigos Riding at a Gallop Waltz of the Trumpets Have a Happy Day

Fr 1077 Len Krille



JULIO IGLESIAS A MIS 33 AÑOS

ACS-38 / Stereo

Serie Puerto Rico AGS-38

P 1977



Cara A

33 1/3 R. P.

SOY UN TRUHAN, SOY UN SENOR (* 3:04

De la Calva/Arcusa/Iglesias
Ed.: Star/Notes Mágicas

SONO IO (*) 4:19

Anelli/Gargiulo/Adapt. esp.: Iglesias

SI ME DEJAS NO VALE (**) 2:18 (SI MI LASCI NON VALE)

Rossi/Belfiore/Adapt. esp.:Iglesias
Ed.: Ariston/Notas Mágicas

POR UN POCO DE TU AMORTE) 2:59

Gómez/Hammond

UN GORRION SENTIMENTAL (*) 3:40 (DOMANI E UN GIORNO IN PIU)

Balducci/Belfiore/Adapt. esp.: Iglesias



JULIO IGLESIAS/ AMIS 33 AÑOS

ACS-38 / Stereo
Serie Puerto Rico
AGS-38

P 1977

MAREO



Cara B 33 1/3 R. P. M.

Ramos/ glesias 3:

33 AÑOS (*) 3:46

Ed.: Notas Mágicas

CADA DIA MAS (*) 3:10

De la Calva/Arcusa/Iglesias

Ed.: Star/Notas Mágicas

¿DONDE ESTARAS? (*) 2:54

De la Calva/Arcusa Ed.: Star/Arabella

GOOD BYE AMORE MIO (*) 3:28 (GOOD BYE A MODO MIO) Balducci/Belfiore/Adapt. esp.: Iglesias

EL GRAN COMBO IN ALASKA BREAKING THE ICE

LADO-1 28500380-Y 28500380



Licencia: COMBO RECORDS

- 1. CARBONERITO (Pete Velásquez)
 2. LAS CREENCIAS (Tommy Sánchez)
 3. AMIGO MIO (Gabriel Romero)
 4. NO ES DE PENA (Roberto Anglero)

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

EL GRAN COMBO IN ALASKA BREAKING THE ICE

LADO-2 28500380



Licencia: COMBO

- 1. AMOR BRUTAL (Benjamin Muniz)
 2. AZUQUITA PAL CAFE (P. Vásquez)
 3. IMAGÍNACION (Perin Vásquez)
 4. LA MAL PENSA (Johnny Ortiz)

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV



COLUMBIA LIMITED EDITION THE ORGAN

PLAYS AT CHRISTMAS KEN GRIFFIN

LE 10085 STEREO



SIDE 1 XSM 75149

- 1. JOY TO THE WORLD -Watts Handel-
- 2. SILENT NIGHT -Mohr Gruber-
- 3. SILVER BELL -Madden Wenrich-
 - 4. RUDOLPH, THE RED-NOSED REINDEER
 - -J. Marks-
 - 5. AWAY IN A MANGER (Luther's Carol) -Spilman-
 - 6. THE FIRST NOWELL
 - -Traditional-



COLUMBIA LIMITED EDITION

THE ORGAN PLAYS AT CHRISTMAS KEN GRIFFIN

LE 10085 STEREO



SIDE 2 XSM 75150

1. ADESTE FIDELES (O Come, All Ye Faithful)
-Oakeley - Reading2. O LITTLE TOWN OF BETHLEHEM

2. O LITTLE TOWN OF BETHLEHEM -P. Brooks - Redner--3. KRINGLE'S JINGLE -K. Griffin-

3. KRINGLE'S JINGLE -K. Griffin4. HERE COMES SANTA CLAUS (Down Santa Claus Lane) -Autry - Haldeman5. I'LL BE HOME FOR CHRISTMAS
-Kent - Gannon-

6. WHITE CHRISTMAS
-Berlin-

Rossini
OVERTURE TO
"WILLIAM TELL" and

THE "SIEGE OF CORINTH" **OVERTURE**

MANUFACTURED IN U.S.A. . FOR HOME USE ONLY ALBUM 17

TRF 118

TREASURES SYMPHONIC

> Sibelius FINLANDIA and VALSE TRISTE

MANUFACTURED IN U.S.A. ALBUM 17

FOR HOME USE ONLY





Berlioz
SYMPHONIE FANTA TREASURES

- 1. Dreams, Passions
- 3. Scene in the Meadows (Part 1)

MANUFACTURED IN U.S.A. ALBUM 18

FOR HOME USE ONLY

TRF 213

PHONIC TREASURES. SIDE 2 SIDE 2 Berlioz SYMPHONIE FANTASTIQUE Z Z Z Z Z

3. Scene in the Meadows (Concl'd)

4. March to the Scaffold

5. Dream of a Witch's Sabbath

MANUFACTURED IN U.S.A. ALBUM 18

FOR HOME USE ONLY

TRF 214

COLUMBIA

STILLE NACHT KINDERCHOR DES VOLKS-CHORES OFFENBACH

Leitung: WERNER BLUM

Orgel und Gesamtleitung: Robert Pappert



CS 9200 NONBREAKABLE



SIDE 1 XSM 110790



- WEIHNACHTSMANN
- .. WEIL'S KINDLEIN SCHLAFEN WILL
- - 6. IHR KINDERLEIN KOMMET
 - 7. AUF, AUF, IHR HIRTEN



SOLUMBIA: MASE STEREO "360 PRINTED © COLUMBIA STEREO "360 SOUNDS.F.

STEREO "360 SOUNDS.F.

MASTERWORKS", MARCAS REG. PRINTED IN 15.

COLUMBIA

STILLE NACHT DES VOLKS-CHORES OFFENBACH KINDERCHOR

Leitung: WERNER BLUM

Orgel und Gesamtleitung: Robert Pappert





SIDE 2 XSM 110791



- 1. O DU FROHLICHE

- MEINEN SCHAFEN

7. ALS ICH BET METHET BETTACHT

8. STILLE NACHT, HEILIGE NACHT

SOLUMBIA: MASTE STEREO

1. 360 SOUNTED TO

SOLUMBIA: MASTE STEREO

SOLUMBIA: MASTE STEREO

SOLUMBIA: MASTE STEREO

SOLUMBIA: MASTE ST 8. STILLE NACHT, HEILIGE NACHT

OCOLUMBIA: MASTERWORKS", MARCAS REG. PRINTED IN 15.P.

MASTERWORKS", MARCAS REG. PRINTED IN 15.P.



LIVING VOICES SING

CHRISTMAS MUSIC

1—SANTA CLAUS IS COMIN' TO TOWN

(J. Fred Cools-Haven Gillespie)

CAL 725



"NEW ORTHOPHONIC" HIAH FIDELITY

2-PARADE OF THE WOODEN SOLDIERS (Leon Jessel)

3-JINGLE BELLS (Traditional)

4-WINTER WONDERLAND (Dick Smith-Felix Bernard)

5-THE CHRISTMAS SONG (Chestnuts Roasting on an Open Fire) (Robert Wells-Mel Torme)

6-WHITE CHRISTMAS (Irving Berlin)

Livina Voices

(N3PP-2332)

LONG 331/3

PLAY



LIVING VOICES SING

CHRISTMAS MUSIC

1—WASSAIL SONG (Traditional)

CAL 725



"NEW ORTHOPHONIC" HIGH FIDELITY

2-Carol Medley: JOY TO THE WORLD GOD REST YE MERRY, GENTLEMEN HARK! THE HERALD ANGELS SING (Traditional) 3-THE FIRST NOËL (Traditional) 4-INDIAN CHRISTMAS CAROL (Traditional) 5-LATIN LULLABY (Canción de Cuna) (Traditional)

6-SILENT NIGHT (Traditional) Living Voices (N3PP-2333)

LONG 331/3 PLAY





THE PROPERTY OF THE PARTY OF MARKET PORTY OF THE PARTY OF

OF AMERICA-HADE IN OF

RED SEAL

LM 2670

ICTOR



LM 2670

STAR DUST



De Rose - DEEP, PURPLE

(Arr - Richard Hayman)

Lincke THE GLOW WORM (Arr - Richard Hayman)

Boston Pool Orchestra

Arthur Fiedler Conductor

1. 3:33 2 2 36 3 4 35

2-51 5 4.19 5 2.51

MARCA(S) REGISTRADA(S) - RADIO CORPORATION OF AMERICA MEDICAL MEDICAL

SIDE 2



ANDRES SEGOVIA Plays I. S. BACH

LEG-9006-R-1 331/3 RPM

SIDE 1 12:05

Suite for Guitar
Cello Suite No. 6 in D, BWV 1012: Gavottes
Lute Suite in E, BWV 996: Sarabande and Bourree
Prelude No. 3 in C for Lute, BWV 999
Lute Sonata No. 1 in G, BWV 1000
Andres Segovia, Guitar



ANDRES SEGOVIA Plays J. S. BACH

LEG-9006-R-1 331/3 RPM



SIDE 2 14:48

Chaconne: Partita No. 3 in E for Violin,
BWV 1006: Prelude
Partita No. 2 in D for Violin,
BWV 1004: Chaconne



ABBA **GREATEST HITS**

STEREO



ONE

- 1. SOS *** (3:22)
- 2. HE IS YOUR BROTHER * (3:15) B. Andersson - B. Ulvaeus
- 3. RING RING ** (3:00)
- Andersson Anderson Ulvaeus Sedaka Cody 4. ANOTHER TOWN. ANOTHER TRAIN * (3:10)
- B. Andersson B. Ulvaeus
- 5. HONEY HONEY ** (2:55)
- 6. SO LONG *** (3:06)
- 7. MAMMA MIA *** (3:32)

All songs not otherwise noted are witten by B. Andersson, S. Anderson, B. Ulvaeus.

• P 1973 Polar Music AB

•• P 1974 Polar Music AB

•• P 1975 Polar Music AB

ST-A-763669-PR

ST-A-763669-PR

ANARNER COMMUNICATIONS All songs not otherwise noted are written



ABBA GREATEST HITS

STEREO



TWO

- 1, I DO, I DO, I DO, I DO, I DO *** (3:15)
- 2. PEOPLE NEED LOVE * (2:42) B. Andersson B. Ulvaeus
- 3. WATERLOO ** (2:46) 4. NINA PRETTY BALLERINA * (2:50) B. Andersson - B. Ulvaeus
- 5. BANG-A-BOOMERANG *** (2:50)
- 6. DANCE (WHILE THE MUSIC STILL GOES ON) ** (3:05) B. Andersson - B. Ulvaeus
- 7. FERNANDO + (4: 15)

All songs not otherwise noted are written by B. Andersson, S. Anderson, B. Ulvaeus. by B. Andersson, S. Anderson,

(P) 1973 Polar Music AB

(P) 1974 Polar Music AB

(P) 1975 Polar Music AB

(P) 1975 Polar Music AB

(P) 1976 Polar Music AB

(ST-A-763670-PR

(ST-A-763670-PR

(ANARNER COMMUNICATIONS COMPANY)

(ANARNER COMPANY)

(ANARROW)

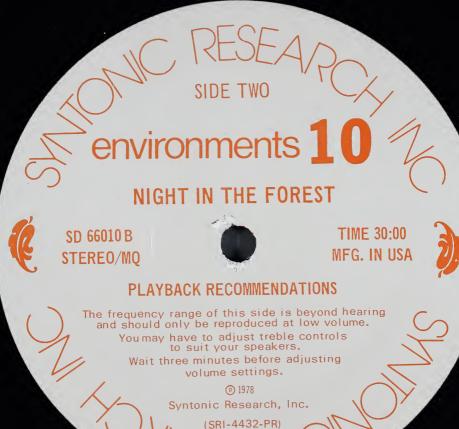
(A





Syntonic Research, Inc.

(SRI-4435-PR)





EYDIE GORME'S **GREATEST HITS**

CS 9564



SIDE 1 XSM 119341

-0: A Beach - G. Transt-

ENOTO SO MARCAS





SIDE

			F	4
T.	1. APOLOGIES		2:00	
્રિ	2. SPANISH INQUISITION		2:49	
0	3. WORLD FORUM	3	1:00	
6	4. GUMBY THEATRE		2:58	(
2	5. THE ARCHITECT		1:10	. <
To.	6. THE PIRANHA BROTHERS	1	9:50	City.
1	Ż.		N.	

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	DEATH OF MARY QUEEN OF SCOTS	2:
2.	PENQUIN ON THE T.V.	2:
•	COMEY CHAIR/COUNT OUT	2.

4.	BE	A	GREA	AT A	CTOR	/THEA	TRE	CRITIC	4:21

5.	ROYAL	FESTIVAL HALL CONCERT	4:05
	CDAAA		2.24

6.	SPAM	2:24
7.	THE JUDGES/STAKE YOUR CLAIM	3:27

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1810

R & M Music Productions, Inc



ORIGINAL OLDIES - Vol. IX

SPB 2009 Side One



Vol. IX STEREO

- I. TILL—The Angels
- 2. I KNOW—Barbara George
- 3. YOU WERE MINE—The Fireflies
- 4. TRIANGLE-Janie Grant
- 5. STICKSHIFT—The Duals

SAPINGSOARD INTERNATIONAL LITTLE PERKY H.



ORIGINAL OLDIES - Vol. IX

SPB 2009 Side Two



Vol. IX STEREO

- I. SWEETEST ONE—The Crests
- 2. IN THE STILL OF THE NIGHT-5 Satins
- 3. CHAPEL OF LOVE—The Dixiecups
- 4. COULD THIS BE MAGIC—The Dubs
- 5. REMEMBER—The Shangrailas

SAPINGADARD INTERNATIONAL LITTLE PERRY H.

SLAM RECORDS

WELCOME ABOARD AND HAVE FUN WITH FRENCHIE

267 1 Side 1

Compatible Stereo can be played on any phonograph

- 1- SOUS LE CIEL DE PARIS
- 2-LA SEINE
- 3- J'ATTENDRAI
- 4- LA COMPLAINTE DU PAUVRE GENS
- 5-LA MER
- 6-MADEMOISELLE DE PARIS

7931 East Drive Harbor Island Miami Beach 41 Florida

SLAM

WELCOME ABOARD AND HAVE FUN WITH FRENCHIE

267 I Side 2

Compatible Stereo can be played on any phonograph

- 1-SOUS LES PONTS DE PARIS
- 2-QUE RESTE-T-IL DE NOS AMOURS?
- 3-FASCINATION
- 4-MILORD
- 5-LA COMPLAINTE DE LA BUTTE
- 6-ALOUETTE

7931 East Drive Harbor Island Miami Beach 41 Florida







(TARANTELLA)

- 1-BUTCHER BOY

- (IMITATION OF DURANTE) BY: TONY CICCO
- 6-OH MARIE
 All Vocals By: "GI-GI"

 Music By: TONY CICCO

 RECORDING CO. HOLL

CLIFFIE STONE AND THE COUNTRY HOMBRES





T-5073 (T1-5073)

- I. TOGETHER AGAIN (BMI-2:25) (Buck Owens)
- 2. IT'S SUCH A PRETTY WORLD TODAY (BMI-2:25) (Dale Noe)
- 3. THINK OF ME (BMI-2:25) (Don Rich-Estrella Olson)
- 4. CRYING TIME (BMI-2:39) (Buck Owens)
- 5. DEL RIO (BMI-2:40) (Margie Warren)

4FD, IN U.S.A

CLIFFIE STONE AND THE COUNTRY HOMBRES





T-5073 (T2-5073)

2

- I. IT SHOULD BE EASIER NOW (BMI-3:25) (Willie Nelson)
- 2. THERE GOES MY EVERYTHING (BMI-3:05) (Dallas Frazier)
- 3. INVISIBLE TEARS (BMI-2:02) (Ned Miller-Sue Miller)
- 4. BEHIND THE TEAR (BMI-2:37) (Ned Miller-Sue Miller)
- 5. DO WHAT YOU DO DO WELL (BMI-2:40) (Ned Miller)

IAN WHITCOMB

IAN WHITCOMB'S MOD, MOD, MUSIC HALL

1. POOR LITTLE BIRD (BMI-2:02) (lan Whitcomb)
2. GOT A DATE WITH AN ANGEL (ASCAP-1:19)
(Waller-Tunbridge-Grev-Miller)





T-5042 (TI-5042)

3. THE NIGHT I APPEARED AS MACBETH (ASCAP-3:01)

(William Hargreaves)

4. AUGUST, 1914 (BMI-1:54) (Col. Weston-Jarvis)

5. CONEY ISLAND WASHBOARD (ASCAP-1:33) (Durand-Adams-Nestor-Shugart)

6. MOTHER! MOTHER! WHAT A NAUGHTY BOY &

AM I (ASCAP-2:25) (Harper-Haines & Parr-Davis)

7. THE JUNKMAN RAG (ASCAP-1:58) (Roberts-Smith-Mierisch)

8. THE SWEETHEART OF SIGMA CHI (ASCAP-3:20)

(F. Dudleigh Vernor-Byron D. Stokes)

IAN WHITCOMB

IAN WHITCOMB'S MOD, MOD, MUSIC HALL





T-5042 (T2-5042)

2

I. THE AWFUL TALE OF MAGGIE MAY (PD-3:02) (Traditional)

2. WHERE DID ROBINSON CRUSOE GO WITH FRIDAY ON SATURDAY NIGHT (ASCAP-1:44) (Lewis-Young-Meyer)
3. SAUCY SEASIDE SUE (BMI-1:45) (I. T. Whitcomb)
REINDEER - A RAGTIME TWO STEP (ASCAP-3:45) (Joseph F. Lamb)

5. IDA! SWEET AS APPLE CIDER (PD-1:58)
(Eddie Munson-Eddie Leonard)

6. THAT RAGIIME SUFFRAGETTE (PD-2:22) (Traditional)
7. OH HELEN! (ASCAP-:55 (McCarron-Morgan)

8. YOUR BABY HAS GONE DOWN THE PLUG HOLE (BMI-2:03)

(Prof Seigfried Gildenblatten)

YELLOW UNDERGROUND IAN WHITCOMB





T-5071 (TI-507I)

- 1. LUCKY JIM (BMI-2:40) (Bowers-Horwitz-Nouveau)
- 2. COLLEGE LIFE (BMI-2:00) (Porter Emerson Browne-Henry Frantzen)
- 3. LUSCIOUS SLICES (BMI-3:16) (F. Arthur Nouveau)
- 4. MEMORIES OF AN OLD SOLDIER (BMI-12:25) (I. T. Whitcomb)

YELLOW UNDERGROUND IAN WHITCOMB





T-5071 (T2-5071) 2

I. THEY'RE WEARING 'EM HIGHER
IN HAWAII (ASCAP-3:12)
(Joe Goodwin-Halsey K. Mohr)
2. I'VE BEEN ILL (BMI-2:45) (I. T. Whitcomb)

3. THEY GOTTA QUIT KICKÍN' MY DÁWG AROUN' (ÁSCAP-2:55)
(Webb M. Oungst-Cy Perkins)

4. SANDCASTLE - A DAY BY THE SEA (BMI-3:18) (F. Arthur Nouveau)

5. SADIE SALOME GO HOME! (ASCAP-1:57) (Edgar Leslie-Irving Berlin)

6. THE END OF ME OLD CIGAR (ASCAP-1:55)
(R. P. Weston-Worton David)

7. PURPLE PASSAGE - AN EPILOGUE
(BMI-2:10) (I. T. Whitcomb)

SEXUAL PLEASURES FILM DOCUMENTARY SERIES

SIDE #1

- 1. INTRODUCTION
- 2. KEEL #1 SOUND TRACK

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(A-Z101A)

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SEXUAL PLEASURES FILM DOCUMENTARY SERIES

SIDE #2

1. REEL #2 SOUND TRACK
2. REEL #3 SOUND TRACK (PART 1)

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STEREC

THE COUNTY OF

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MO CAR THE PETERS IN

Produced by P. D. WHELEY

SEXUAL PLEASURES FILM DOCUMENTARY SERIES

SIDE #3

REEL #3 SOUND TRACK (PART 2)

2. REEL #4 SOUND TRACK
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SEXUAL FLEADURES FILM DOCUMENTARY SERIES

SIDE #4

1. REEL #5 SOUND TRACK

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(A-Z102B)



THE JACK D'JOHNS
46 AUSTIN STREET
NEWTONVILLE, MASS. 01260

HAPPINESS IS THE Jack D'Johns

SIDE ONE:



Buglers Holiday — Mills Music Inc. — 1:20 Love Story — Famous Music Inc. — 4:11

Caravan — American Academy of Music Inc. — 4:11

Aquarius/Let the Sunshine In — United

Artists Music Co., Inc. – 4:43

THE JACK D'JOHNS
46 AUSTIN STREET
NEWTONVILLE, MASS. 01260

Jack D'Johns

Hitchin 'a Ride — *Intune Inc.* — 1:54 Trumpet Medley — 4:44:

SIDE TWO:



Cherry Pink and Apple Blossom White — Chappell & Co. Inc.
Java — Tideland Publishing Co.
Sugar Blues — Clarence Williams Publishing

Taste of Honey — Songfest Music Inc. Circiribin — Boston Music Co.

Brasilia — Almo Music Corp. — 1:24 One of Those Songs — Duchess Music

Corp. - 2:25

Put a Little Love in your Heart

- Duchess Music Corp - 3:48



LSP 2150

(K2PY-5932)

JAMES MICHENER'S FAVORITE MUSIC OF HAWAII

1-BEYOND THE REEF (Jack Pitman) 2-HAWAIIAN WAR CHANT (Ta-Hu-Wa-Hu-Wai)

3-BLUE HAWAIT (Robin-Rainger)

6—ALOHA OE

1, 3, 5, 6. Orchestra and Chorus Untue

direction of Jack de Mello

2. The Marie Tarangi Trio and Orchestra
and Chorus under the dir. of Jack de Mello

4. The Marie Tarangi Trio under the
dir. of Jack de Mello

STEREO

MARCAS REGISTRATION OF AMERICA. CHADENTE

"STEREO ORTHOPHONIC" HIGH



LSP 2150 JAMES MICHENER'S FAVORITE MUSIC OF HAWAII



4-AKAKA FALLS (Ka Wailele o Akaka) (Helen Parker)

(Farewell for Just a White)

1, 2, 4, 5, 6 Orchestra and Chorus
under the dir of Jack de Mello
3 7 The Marie Tarangi Trio under the
direction of Jack de Mello

NARCAS

MARCAS

MARCAS

SCRATION OF AMERICA.

CAMOEN

CORATION OF AMERICA.



records ---

LOVESTAR: Music From The Heart JIM SIMS



Produced By: Heber Johnson (VPAG-LS-785-A)

- 1. HELP ME TO BE ME
 Composed by Jim Sims; Arr. By: John Beal
 © Sonshine Publications, ASCAP
- 2. AS THE BABY CRIES
- 3. MOMENT BY MOMENT
- 4. THE PROMISE
- 5. LORD, LET ME BE A FRIEND

Moekinebird

records -

LOVESTAR: Music From The Heart JIM SIMS



Produced By: Heber Johnson (VPAG-LS-785-B)

- 1. LOVESTAR
- 2. ENOUGH TO MAKE THE STARS SHINE
- 3. LORD OF LOVE
- 4. NOW ONE LOVE IS TWO
- 5. EASTER
- 6. MUSIC AND MAGIC

KITT-TEN records

LADO A STEREO



KILP 10

ALFA 5

- 1. Se Cumplira Nuestro Sueño Balada (Felix S. Olivo)
- 2. Si Usted Quiere continuar Discorengue (Felix S. Olivo)
 - 3. Un Atardecer Balada (felix S. Olivo)
 - 4. Destino Cruel Merengue (Kamjee Duarte)

DISTRIBUIDO POR KITT TEN 134 - 38 Street Brooklyn, N.Y. 11218 (212) 438-8315

KITT-TEN records

LADO B STEREO



KILP 10

ALFA 5

- 1. Ese No Me Gusta Merengue
- 2. Yo Quiero Un Corazon Balada (Felix S. Olivo)
- 3. Cosas De La Guitarra Merengue
 - 4. Mamá Balada (Felix S. Olivo)

DISTRIBUIDO POR KITT TEN 134 - 38 Street Brooklyn, N.Y. 11218



THE FESTIVAL SYMPHONY ORCHESTRA

SIDE I 331/3 RPM



CSP 189 XTV 86216



- 4. HERBERT: MARCH OF THE TOYS FROM "TOYLAND"
- 6. GOUNOD: FUNERAL MARCH OF A MARIONETTE 7. ELGAR: POMP AND CIRCUMSTANCE MARCH NO. 1





Marcas Reg. Printed in U.S.A.



STIRRING MARCHES THE FESTIVAL SYMPHONY ORCHESTRA

SIDE 2 331/3 RPM



CSP 189 XTV 86217



- 2. VERDI: TRIUMPHAL MARCH FROM "AIDA"
- 3. SCHUBERT: MARCHE MILITAIRE
- 4. BERLIOZ: RAKOCZKY MARCH
- WAGNER: "TANNHAUSER" FEST MARCH
- 6. TCHAIKOVSKY: MARCHE SLAV





Marcas Reg. Printed in U. S. A.





THE FESTIVAL SYMPHONY ORCHESTRA

1. BORODIN: POLOVTSIAN DANCE NO. 2

SIDE 331/8 RPM



CSP 186 XTV 86204



3. BORODIN: NOCTURNE FOR STRINGS

4. RACHMANINOFF: 18th VARIATION FROM "RHAPSODY ON A THEME OF PAGANINI"

5. CHOPIN: POLONAISE IN A-FLAT MAJOR

6. RAVEL: PAVANE FOR A DEAD PRINCESS





Marcas Reg. Printed in U.S.A



BIA SPECIAL PRODUCE OF COLUMBIA RECORDS

THE FESTIVAL LIBRARY OF
THE WORLD'S MOST BEAUTIFUL MUSIC

ALBUM No. 2

GREAT LOVE THEMES THE FESTIVAL SYMPHONY ORCHESTRA

SIDE 2 331/3 RPM



CSP 186 XTV 86205



OFFENBACH: BARCAROLLE FROM "TALES OF HOFFMANN"

TCHAIKOVSKY: ANDANTE CANTABILE FROM STRING QUARTET NO. 1 IN D

4. DEBUSSY: REVERIE

5. WAGNER: LIEBESTODT FROM "TRISTAN AND ISOLDE"











JUKE BOX SATURDAY NIGHT

1. MELODY OF LOVE SAMMY KAYE

DS 664 STEREO



SIDE 1 XSM 153136

- 2. JUKE BOX SATURDAY NIGHT THE MODERNAIRES
- 3. WHAT IS THIS THING CALLED LOVE
- 4. MANHATTAN
 - JIMMY DORSEY AND HIS ORCHESTRA
- 5. LET'S DANCE

BENNY GOODMAN AND HIS ORCHESTRA

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

A PRODUCT OF Columbia Musical Treasuries



JUKE BOX SATURDAY NIGHT

1. MY DREAMS ARE GETTING BETTER
ALL THE TIME
LES BROWN AND HIS ORCHESTRA

DS 664 STEREO



SIDE 2 XSM 153137

- 2. TUXEDO JUNCTION

 GENE KRUPA AND HIS ORCHESTRA
- 3. WOODCHOPPER'S BALL
 WOODY HERMAN AND HIS ORCHESTRA
- 4. CIRIBIRIBIN (They're So In Love)
- HARRY JAMES AND HIS ORCHESTRA 5. IN A SENTIMENTAL MOOD

DUKE ELLINGTON AND HIS
ORCHESTRA

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

A PRODUCT OF COLUMNIA MUSICAL TREASURIES



ALL TIME GOLDEN HITS

1. COME ONA MY HOUSE ROSEMARY CLOONEY

DS 663 STEREO



SIDE 1 XSM 153134

- 2. SINGING THE BLUES GUY MITCHELL
- 3. CRY
- JOHNNY RAY
- 4. DIAMONDS ARE A GIRL'S BEST FRIEND CAROL CHANNING
- 5. IF I DIDN'T CARE
 THE INK SPOTS

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

A PRODUCT OF **Columbia Musical Treasuries**



ALL TIME GOLDEN HITS

1. THAT LUCKY OLD SUN FRANKIE LAINE

DS 663 STEREO



SIDE 2 XSM 153135

- 2. DID YOU EVER SEE A DREAM WALKING?
 BING CROSBY
- 3. LAVENDER BLUE DINAH SHORE
- 4. LOVER COME BACK TO ME NELSON EDDY
- 5. BLUEBERRY HILL GENE AUTRY

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

A PRODUCT OF Columbia Musical Treasuries



BENNIE MOTEN K.C. ORCH. 1929 - 31

- 1. EVERYDAY BLUES (Yo Yo Blues)
- 2. BOOT IT
- 3. MARY LEE
- 4. SWEETHEART OF YESTERDAY

IAJRC 7

OF YESTERDAY

SIDE 1

- 5. HERE COMES MARJORIE
- 6. PROFESSOR HOT STUFF
- 7. YA GOT LOVE (vr Jimmy Rushing)
- 8. I WANNA BE AROUND MY BABY ALL THE TIME (vr Jimmy Rushing)

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS



HARRY DIAL QUARTET 1946

- 1. SWING RENDEZVOUS
- 2. JOY JUICE BLUES 3. PRINCE'S BOOGIE
- 4. GULLY LOW

IAJRC 7



SIDE 2

- 5. SUMMERTIME
- 6. HOW AM I TO KNOW

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS



ARISTA RECORDS

TONY ORLANDO & DAWN SKYBIRD

AL 4059 (AL 4059 SA) @ 1975 Arista Records, Inc.



SIDE 1 33 1/3 RPM

1. SKYBIRD - 3:30 (Bruce Roberts/Carole Bayer Sager)

2. JOLIE - 4:05

(Irwin Levine/L. Russell Brown) COME BACK BILLIE JO - 2:57

(Mitch Murray/Tony Macaulay)
4. PERSONALITY — 3:37
(Lloyd Price/Harold Logan)

5. KELLY BLYE — 4:20
(Irwin Levine/L. Russell Brown)

Produced By Hank Medress & Dave Appell for Medress & Appell Productions, Inc.



ARISTA RECORDS

TONY ORLANDO & DAWN SKYBIRD

AL 4059 (AL 4059 SB) ® 1975 Arista Records, Inc.



SIDE 2 33 1/3 RPM

- 1. ALL IN THE GAME 3:12 (Dawes/Sigman)
- 2. DANCE TO THE MUSIC 2:36
- (\frwin Levine/L, Russell Brown)

 3. DID YOU EVER THINK SHE'D GET AWAY
 FROM YOU 2:37
- (Richard Snyder)
 4. STRAIGHT AHEAD 3:30
- (Dave Appell/Fran Robins)
- 5. THAT'S THE WAY A WALLFLOWER GROWS—2:57 (Dave Appell/Sandy Linzer)

Produced By Hank Medress & Dave Appell for Medress & Appell Productions, Inc.



The Orchestra and Chorus of Honry Mancini

LPM 2990 (RPRM-5487)



SIDE 1

1—DEAR HEART (Title song from the Warner Brothers film "Dear Heart") (Mancini-Livingston-Evans) 2-THE GIRL FROM IPANEMA (Garota de Ipanema) (Jobim-Gimbel-De Moraes)

(Vocal) (Mancini-Livingston-Evans) 3-MR. LUCKY



HEART" AND OTHER SONGS ABOUT LOVE The Orchestra and Chorus of Henry Mancini

LPM 2990

SIDE 2

(RPRM-5488)

(Theme from The Richard Boone Show)

NKIE AND JOHNNIE" SONG

(from the wards of the Universal prod.

"Man's F

"Man's F

"Mancarin-Mercer)

E LOVE

MCCartney)

In MONO DYNAGROOVE

AAACA(S)

**EGISTRADA(S) ** RADIO CORPORATION OF AMERICA.

**REGISTRADA(S) ** RADIO CORPORATION OF AMERICA.

**THE CORPORATION OF



HENRY MANCINI

ST - 5015 - A



STEREO 331/3 R. P. M.

- (Mancini-Mercer)
- 2. PINK PANTHER THEME (Mancini)
- 3. DEAR HEART
- (Mancini-Evans-Livingston)
- (Lowden) EME FROM MR. LINCKY
- (Mancini) 6. DREAMSVILLE (Mancini)

ST - 5015

ST - 5015

ST - 5015



KENRY MANCINI

ST - 5015 - B



STEREO 33% R.P.M.

- 1. PETER GUNN THEMS (Mancini)
- 2. DAYS OF WINE AND ROSES (Mancini-Mercer)
- 3. CHARADE (Mancini-Mercer)
- A. WEEKEND PASS (Lowden;
- 5. BABY ELEPHANT WALK (David-Mancini)

ST - 5015

ST - 5015

BY BUDGET SOUND COMPANY.

THE LITTLE DRUMMER BOY THE HARRY SIMEONE CHORALE

MCA RECORDS

MCA-15006 KS 5 3450 A

SIDE 1

1. THE LITTLE DRUMMER BOY (Simeone-Davis-Onorati)

2. HALLELUIAH

Adapt by Harry Simeone 3. TWAS THE NIGHT BEFORE CHRISTMAS

(Ken Darby)
4. WHAT CHILD IS THIS? (Ken Darby)
4. WHAT CHILD IS THIS?
(Arranged by Harry Simeone)
5. CAROL OF THE BELLS
(Arranged by Peter Wilhousky)

(Arranged by Peter Wilhousky)

(Arranged by Peter Wilhousky)

THE LITTLE DRUMMER BOY THE HARRY SIMEONE CHORALE

MCA RECORDS

MCA-15006 KS 5 3450 B

SIDE 2

1. O BAMBINO (One Cold and Blessed Winter) (Velona-Capra)

2. THE FIRST CHRISTMAS CAROL (Harry Simeone)

3. MARY'S LITTLE BOY CHILE (Jester Hairston)

4. CHRISTMAS IS A BIRTHDAY

(Mannina-Deutsch)

5. CHRISTMAS TREE

(Harry Simeone)

6. SING OF A MERRY CHRISTMAS

(Simeone-Sahner)

8. WC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL CITY CALLS OF A MERCORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL PLAZA.



ARISTA

AB 4164 (AB 4164 SA)
(P) 1978 Arista Records/Inc.

BARRY MANILOW / EVEN NOW

SIDE 1 33 1/3 RPM

		i
1.	COPACABANA (AT THE COPA) / (B. Manilow & B. Sussman)	(4:08)
	(B. Manilow & B. Sussman)	
2.	SOMEWHERE IN THE NIGHT (W. Jennings & R. Kerr)	(3:26)
	(vv. Jennings & H. Kerr)	
3,	A LINDA SONG	(3:20)
	(B. Manilow & E. Anderson)	
4.	CAN'T SMILE WITHOUT YOU	(3:13)
	(D. Martin & C. Arnold)	
5.	LEAVIN' IN THE MORNING	(3:25)
	(B. Manilow & M. Panzer)	
6.	WHERE DO I GO FROM HERE	(3:07)
	/D 14.0	

PRODUCED BY RON DANTE & BARRY MANILOW

Unauthorized duplication is a violation of applicable laws.



ARISTA

BARRY MANILOW

EVEN NOW

SIDE 2

AB 4164

(AB 4164 SB)

·33 1/3 RPM (P) 1978 Arista Records, Inc. 1. EVEN NOW (3:28)(B. Manilow & M. Panzer 2. I WAS A FOOL (TO LET YOU GO) (3:29)(B. Manilow & M. Panzer) 3. LOSING TOUCH (2:40)(B. Manilow, B. Sussman, J. Feldman) 4. I JUST WANT TO BE THE ONE IN YOUR LIFE (3:39)(M. Price & M. Panzer) (2:40)5. STARTING AGAIN (B. Manilow & M. Panzer) 6. SUNRISE (3:16)(B. Manilow & A. Anderson) -

> PRODUCED BY **RON DANTE & BARRY MANILOW**

> > Unauthorized duplication is a violation of applicable laws.





CHASE PURE MUSIC

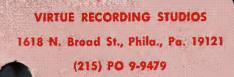
KE 32572 STEREO



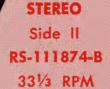
SIDE 2 BL 32572 P 1974 CBS, Inc.

- 1. BOCHAWA 5:47
 - -B. Chase-
- 2. LOVE IS ON THE WAY 3:45
 - -J. Peterik-
- 3. CLOSE UP TIGHT 7:36
 - -B. Chase-





- 1. THANK THE LORD-3:00
- 2. DON'T QUIT-3:35
- 3. OH MOTHER, PRAY FOR ME-2:28
- 4. OH YES I'M GOIN'-2:33
- 5. ON MY WAY TO HEAVEN-2:38



VIRTUE RECORDING STUDIOS

1618 N. Broad St., Phila., Pa. 19121

(215) PO 9-9479

- 6. YOU CAN'T HURRY GOD-4:27
- 7. NEW BORN SOUL-2:39
- 8. HE'S GOOD LORD-3:01
- 9. WE'RE MARCHING LORD-3:04



577

SISTEMA COMPATIBLE



DUO TONE



ESTEREO MASTER

GUITARRAS ELECTROSONICAS

- 1. -LA CARIOCA
- 2. -GALVESTON
- 3. -DEJA QUE VUELVA EL AMOR
- 4. -LIMITES DE ALABAMA
- 5. -ANNA
- 6. -BLUESETTE

BUDDY MERRILL, SU GUITARRA

YORQUESTA YORQUESTA $V_{ENEZUELA\ POR\ GRABACIONES\ ANTOR,\ S.\ A.\ PARA\ OISCO,\ S.\ A.}$



577

B

SISTEMA COMPATIBLE



DUO TONE



ESTEREO MASTER

GUITARRAS ELECTROSONICAS

- 1. -PERFIDIA
- 2. -LOS VAIVENES DE TU MENTE
- 3. -WABASH BLUES
- 4. -SWINGIN * SWEETHEARTS
- 5. -EL MANICERO
- 6. -HAVA NAGILA

BUDDY MERRILL, SU GUITARRA Y ORQUESTA

YORQUESTA YORQUESTA YORQUESTA YORQUESTA YORQUESTA

1. I GOT IT BAD AND THAT AIN'T GOOD (D. Ellington-P. Webster) **ASCAP 3:25**

2. MY IDEAL

(Whiting-Chase-Robin)

3. I REMEMBER YOU

(V. Schertzinger-J. Mercer)

ASCAP 3:12



SM-509 (SM 1-509)

ASCAP 2:31

4. SHANGRI-LA (M. Malnick-R. Maxwell)

ASCAP 3:27

5. IT COULD HAPPEN TO YOU (J. Van Heusen-J. Burke)

ASCAP 2:50

6. SOMEBODY LOVES ME (Gershwin-DeSylva-MacDonald)

ASCAP 2:58

Orchestra Conducted by Jackie Gleason Trumpet Solos by Bobby Hackett

1. THE SONG IS ENDED (Irving Berlin)

rving Berlin) ASCAP 2:21

2. ONCE IN A WHILE (M. Edwards-B. Green)

ASCAP 3:13

3. I CAN'T GET STARTED (V. Duke-I. Gershwin)

ASCAP 3:24

2



SM-509 (SM 2-509)

4. YESTERDAYS
(J. Kern-O. Harbach)
5. I'LL BE SEEING YOU

ASCAP 3:04

(S. Fain-I. Kahal)
6. TIME ON MY HANDS

ASCAP 3:01

(Youmans-Adamson-Gordon)

ASCAP 3:07

Orchestra Conducted by Jackie Gleason Trumpet Solos by Bobby Hackett

Capitol

TION IS A VIOLATION OF APPLICABLE LAWS

VERVE YEARS (1948-50)

CHARLIE PARKER

VE-2-2501

RECORD 1

Side 1 Stereo

Intl.#2632 046

1. REPETITION 2:55 (Hefti) ASCAP

2. THE BIRD 4:40 (Parker) BMI

(Parker) BMI

6. PASSPORT 2:56 (Parker) BMI

Norman Granz
Norman Granz
Norman Granz
Norman Granz
Norman Granz
Norman Granz



THE VERVE YEARS

(1948-50)

CHARLIE PARKER

VE-2-2501

RECORD 1

1. APRIL IN PARIS 3:03 (Harburg-Duke) ASCAP 2. SUMMERTIME 2:43 (Gershwin - Heyward) ASCAP 3. IF I SHOULD LOSE YOU 2:43 (Robin - Rainger) ASCAP

(Rodgers-Hart) ASCAP

Side 2
Stereo
Intl.#2632 046
Ind. Intl.#2367 212

Norman Granz

TO ME 3:13
(Adair-Dennis) ASCAP
6. JUST FRIENDS 3:26
(Lewis-Kienner) ASCAP
Originally produced by
Norman Granz

Norman Granz

Norman Granz



THE VERVE YEARS (1948-50)

CHARLIE PARKER

VE-2-2501

RECORD 2

1. STAR EYES 3:26 (Raye-DePaul) ASCAP 2. BLUES (East) 2:42

(Parker) BMI

3. I'M IN THE MOOD FOR LOVE 2:48

(McHugh - Fields) ASCAP

4. BLOOMDIDO 3:21

Side 3
Stereo

Intl.#2632 046
Ind. Intl.#2367 213

Norman Granz

Norman Granz

Norman Granz

Norman Granz

Norman Granz

Norman Granz



ERVE YEARS (1948-59)CHARLIE PARKER

VE-2-2501

RECORD 2

1. MOHAWK 3:45 (Parker) BMI

2. MY MELANCHOLY BABY 3:21

(Norton Burnett) ASCAP

3. LEAP FROG 2:26

(Parker) BMI 4. LEAP FROG

Side 4
Stereo

Intl.#2632 046
Intl.#2367 213

Norman Granz

Norman Granz

Norman Granz

Norman Granz

Norman Granz

Norman Granz

SCEPTER RECORDS

*Not On Original Film Track

THE LOVE MACHINE Composed And Conducted By

Composed And Conducted By Arty Butler Album Produced By Neely Plumb

STEREO



SPS 595 A

+ HE'S MOVING ON (THEME FROM THE LOVE MACHINE) (MAIN TITLE) 2:5 VOCAL BY DIONNE WARWICKE THE WHITE FOX 3:13 **NEW THREADS ON PARADE 1:50** AMANDA AND ROBIN IN LOVE 2:12 HOUSE PARTY, PART I 1:25 BACKSTAGE: THE CHRISTIE LANE SHOW 1:28 *AMANDA-VOCAL BY DIONNE WARWICKE 3:12 (Prod. By Burt Bacharach And Hal David) + Colgens Music Corp. / ASCAP All Others Published By Screen Gems-Columbia Music Inc 54 ST. N.Y. SCEPTER RECORDS INC

SCEPTER RECORDS

*Not On Original Film Track

THE LOVE MACHINE Composed And Conducted By

Composed And Conducted By Arty Butler Album Produced By Neely Plumb

STEREO



SPS 595 B

LOVE CLOWN LOVE 1:53
HOUSE PARTY, PART II 2:13
AMANDA-VOCAŁ BY DIONNE WARWICKE 2:00
FAREWELL AMANDA 2:35
THE WHITE FOX RETURNS 1:41
*HE'S MOVING ON (THEME FROM
THE LOVE MACHINE) VOCAL BY
DIONNE WARWICKE 2:42 (Prod. By
Burt Bacharach, And Hall David)
+ Colgems Music, Corp., ASCAP
All Others Published By Screen
Gems-Columbia Music, Inc.

**TOTAL TIME 9

54
51.**



Kellogg's presents Big Band Classics



Side ADPL1-0438 (e)-A

- 1 Goodnight, My Love—Benny Goodman and His Orchestra, Ella Fitzgerald, Vocal
- 2 After You've Gone—Count Basic and His Orchestra, Jimmy Rushing, Vocal
- 3 In the Mood-Glenn Miller and His Orchestra
- 4 I'm Beginning to See the Light—Duke Ellington and His Orchestra, Jova Sherrill, Vocal
- 5 I've Got the World on a String-Louis Armstrong and His Orchestra; Louis Armstrong, Vocal

TMT : AGA COP -- MAD : N I) TA



Kellogg's plesents Big Band Classics



Side B DPL1-0438 (e)-B

- 1 Skylerk-Parl Hines and His Orchestra; Billy Eckstine, Vocal
- Chartanooga Choo Choo Glann Miller and His Orchestra; Tax Beneke and The Modernaires, Vocal
- 3 Opus Number One—Tummy Dorsey and His Orchestra
- 4 On the Sunny Side of the Street— Lional Hampton and His Orchestra; Lional Hampton, Vocal
- 5 Begin the Beguine Arma Shaw and His Orchestra

TM(500) RNA 0 1/2 → 9/00-19 U E ±

© 1980 0CA 0ECONOS



BY ARRANGEMENT WITH ABC RECORDS, INC.

QJ-25291 SIDE A



331/3 RPM STEREO

Count Basie and The Mills Brothers Count Basie/The Mills Brothers

- 1. GENTLE ON MY MIND 2:39
- 2. GLOW WORM 2:21
- 3. SENT FOR YOU YESTERDAY AND HERE YOU COME TODAY 3:34
- 4. I'LL BE AROUND 2:40
- 5. EVERYDAY I HAVE THE BLUES 2:54

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

® 1979, ABC Records



BY ARRANGEMENT WITH ABC RECORDS, INC.

QJ-25291 SIDE B



STEREO

Count Basie and The Mills Brothers
Count Basie/The Mills Brothers

- T. BLUE AND SENTIMENTAL 3,30
- 2 UP A LAZY RIVER 3:27
- BOWN DOWN-DOWN 2:31
- 4 APRIL IN PARIS 4:03

WERNING: Unauthorized reproduction of this vaccing is prohibled by Federal law and subject to criminal prosecution.

@ 1979, ABC Records



VE TOU MY LIFE Wintley Phipps

1. I GIVE YOU MY LIFE 4:09 (Phipps) BraLife Music BMI

2. GREAT GETTIN' UP MORNING 3:43
Traditional (Arr: Kilby) BraLife Masic BMI

S-1234-A Hi-Fi Compatible Stereo



S7515-A 33 1/3 Microgroove

3. SING A SONG OF LOVE, 2:56
(Phipps) BraLife Music BMI
4. GOD'S LOVE IS A MYSTERY 3:14
(Phipps) BraLife Music BMI
5. I LOVE THE LORD 2:34
(Phipps) BraLife Music BMI

ULTIMATE RECORDS, INC. San Jose, Ca. 95129 U.S.A. ® 1979 Ultimate Records, Inc.



1. HALLELUJAH! HOW I LOVE TO SING HIS PRAISE

(Phipps) Bralife Music BMI

2. THERE'S A MAN WALKING 'ROUND TAKING NAMES 3:25

S-1234-A Hi-Fi Compatible Stereo



S7515-B 33 1/3 Microgroove

4:28

3. THE OLD RUGGED CROSS 3:42
Bennard / Rodeheaver Company ASCAP
4. TODAY IS YOUR DAY 3:29
(Phipps) BraLife Music BMI
5. LOVE DIVINE 3:12
(Phipps) BraLife Music BMI

ULTIMATE RECORDS, INC. San Jose, Ca. 95129 U.S.A. (P) 1979 Ultimate Records, Inc.



WOODY SHAW Eight Classic Jazz Originals



JA 1218A 6123N1A

TUNING NOTE "Bb" CONCERT

- 1. Little Red's Fantasy
 - 2. Katrina Ballerina
 - **Blues For Wood**

3. Blues For Wood
4. The Moontrane
All Compositions by Woody Shaw

Approach to Jazz ROLD

Approach to Jazz ROLD APPROACH TO Jazz IMP DO UCED BY JAMEY AEBERSOLD A PRODUCTOF JA RECORDS



WOODY SHAW Eight Classic Jazz Originals

Side 2 33 1/3 RPM



JA 1218B

- 1. In Case You Haven't Heard
- Tomorrow's Destiny
- 3. Beyond All Limits (Bossa Nova)

4. Beyond All Limits (Bossa Nova)

4. Beyond All Limits (Swing)

All Compositions by Woody Shaw

Approach to Jazz SOLD

Approach to Jazz SOLD

Approach to Jazz SOLD

Approach to Jazz SOLD PRODUCED BY JAMEY AEBERSOLD PRODUCT OF JARRON



GENTLE BREEZE JON OWENS

Side One 102157



STEREO

1. SAIL AWAY
2. GOD HELP US ALL
3. BLESSED BE THE DAY
4. PSALM 1
5. THE ONLY WAY
6. FOOLS WISDOM

GOSPEL DIVISION OF MUSICOL, INC., COLUMBUS, OHIO



GENTLE BREEZE JON OWENS

Side Two 102158



Stereo

1. THANK THE LORD
2. JESUS IS COMING SOON
3. JULIE
4. I NEED THEE EVERY HOUR
5. ST. JOHN 16:33

GOSPEL DIVISION OF MUSICOL, INC., COLUMBUS, OHIO

STEREO

MARANATHA! SINGERS

Psalms Alive

MM0097A Printed in U.S.A.



SIDE ONE

Psalm 113 (Sing Together) 5:25 Tom Howard and Bill Batstone

Psalm 84 (How Lovely Is Your Dwelling Place) 5:37 Tom Howard

Psalm 92 (It Is Good To Give Thanks) 4:36
Tom Howard and Bill Batstone
Psalm 143 (In The Morning) 5:32
Bill Batstone
Psalm 40:1-6 (I Waited For The Lord) 4:51
Bill Batstone

All songs © 1983 by
Maranatha! Music
(ASCAP)

Music, P.O., Box 1396, Costa Mesa.

STEREO

MARANATHA! SINGERS

Psalms Alive

MM0097A Printed in U.S.A.

SIDE TWO

Psalm 23 (The Lord Is My Shepherd) 4:20 Tom Howard

Psalm 148 (Praise The Lord From The Heavens) 4:30 Tom Howard and Bill Batstone

Psalm 86 (Hear O Lord) 4:18 Tom Howard and Dori Howard

Tom Howard and Dori Howard

Psalm 131 (Stilled And Quieted My Soul) 4:57

Tom Howard

Psalm 19

(The Heavens Tell The Glory/God's Perfect Law) 6:42

Tom Howard and Bill Batstone

All songs@1983 by

Maranatha! Music

(ASCAP)

Music, P.O. Box 1396, Costa



SP-66 (SP-66-SB) ® 1979 Arista Records, Inc.



SHORT VERSION 33 1/3 RPM

THE ALAN PARSONS PROJECT

DAMNED IF I DO

(3:43)

(Eric Woolfson and Alan Parsons)

PRODUCED BY ALAN PARSONS FOR PROMOTION ONLY NOT FOR SALE



SP-66 (SP-66-SA) ® 1979 Arista Records, Inc.



LONG VERSION 33 1/3 RPM

THE ALAN PARSONS PROJECT

DAMNED IF I DO (4:50) (Eric Woolfson and Alan Parsons)

PRODUCED BY ALAN PARSONS
FOR PROMOTION ONLY
NOT FOR SALE



You're Sixteen 3:08 1. את בת ששיעשרה Musi Musi Musi Marks of CBS INF 2. שמרי לי על המנגינה 4:48 אמרי לי על המנגינה 2 Forget About Marriage 4:33 איך את מוכנה.3 4. בנימין 5:30 בנימין 5. הדליקו את האור 4:19 Lights On בילים: ח. חפר בילים: מילים לחנים ועבודים: ד. זלצר Music & Arr.: D. Seltzer THIN TIXIT (P) 1979 CBS Records Ltd.

MADE IN ISRAEL







Matti Caspi

CBS 80779

A

CBS 80779

A





SIDE 1 33 % RPM

דונה הנה There it goes again Ehud Manor אהוד מנור וגוגו Gogo אהוד מנור Ehud Manor עיר עצובה It's a sad city תוצה אתר Tirtza Atar

MADE IN ISPACE TRIVER FIXED יום שישי חזר Friday's back again אהוד מנוד Ehud Manor

ברית עולם Covenant of love אהוד מנור Ehud Manor

(P) 1976 CBS Inc.

COS MID ARE MADEMARKS OF CBS INC

Matti Caspi

CBS 80779

B

CBS 90709

CBS 90709





SIDE 2 33 % RPM

ון שלוה It ain't easy Ehud Manor Suzi Dulcinea סוזי דולצינאה

Dalia Rabikovitch לא ידעתי שתלכי ממני Who'd believe you'd leave

THE MADEMARYS OF CRS INC. באהוד מנור Ehud Manor יום יום אני הולך למעונך Day after day I go to you

יעקב פיכנון Ya'acov Fichman

ראי עקב פיכנון בערה נרדמה

Lullaby to my guitar אהוד מנור

Ehud Manor

MADE IN ISRAEL



MADE IN ISRAEL



שור כשורום SONG FOR THE SONGS

שיר לשירים - גלי עטרי וחלב ודבש (4:10) (ח. בן-זאב/ק. אשרת) 2. שובר לים - אילנה אביטל (ז:33) (חי בן־זאב/ש. לוי)

ROH 718 ACUM



Side 1 STEREO 33

שור לשורו SONG FOR THE SONGS

1. תנו לי רוק ני רול -- דני בסן (4:33) (י. אשדות/י. ניצני) 2. גלגל ענק – גלי עטרי וחלב ודבש (3:12)) (שי אור/קי אשרת)

ROH 718 ACUM

Side 2 STEREO 33



PHONO PROMINE AND ARIK EINSTEIN AVNER KENNER

13136
BATPK

1818 Storeo



ארץ ישראל חישנה והמוכח חלם ני" GOOD OLD ERETZ ISRAEL VOL. III

ו. ביתי אל כול גולן (ג. אלתרמן/עממי) – 2. עפור מצחך זות שחורי (א. חלפי/י. רכטר) -- ג. הבול הממפח תיי (נ. אלתרמן/עממי) - 4. זמר אהבה לים (ר. אליצו/ א. ארגוב) -- 5. השעות הקטנות של הלילה

(י. גמוו/י. וראי) עבודים: אבנר פנר יי יוני דפשף

יי שם שור לור (P) 1977 Litratone Itd.

PHONODOR PROBLEM PRODUCED RESERVED. COPYING PUBLIC PERFORMANCE AND PRODUCED RESERVED. COPYING PERFORMANCE AND PRODUCED RESERVED. COPYING PERFORMANCE AND PRODUCED RESERVED. COPYING PUBLIC PERFORMANCE AND PU

"ארץ ישראל חישנה והמוכה הלם ניש GOOD OLD ERETZ ISRAEL VOL. III

1. אותר (א. אסף/י. גורדון) -- 2. אנו ניפגש (ב. פנחסי/ י. יצחקי) — 3. מאחורי השער (ח.נ. ביאליק/א. קנר) — 4. עין נדייי (א. פרץ/ד.ש. אהרוני) 5. הופים (נ. יונתו/ג. היימו) עבודים: אכנר פנר יי שם-שוב לור

(P) 1977 Litratone Itd.



EZZE

- 1. Bo'ee Beshalom בואי בשלום ר' ש. קרליבך
- 2. Me'en Olam Haba מטורתי מטין עולם הבא 2
 - 3. Yom Ze Mekhubad מטורתי מטורתי 3. יום זה מכובד
 - 4. Dror Yikra לייב גלנץ לירא -4
- THE OMNER OF THE RECORDED WORK RESERVEY 5. Harahaman Hu Yanhilenu — 5. הרחמן הוא ינחילנו

פ. קהתי 6. Menuha Vesimha המנחה ושמחה 6.

עיבודים: מרטין מוסקוביץ

בן ציון שנקר מילים: מהמקורות



SHABBATH WELCOME

with: RE'IM DUO



יאר אינער אייער אינער אייער אינער אייער אינער אייער אינער אייער אינער א



- 1. Hitoreri א. מסלו א. זהתעוררי א.
- 2. Lekha Dodi מסורתי מסורתי 2.
- 3. Zur Meshelo מסורתי משלו 3
- 4. Mah Yedidut מסורתי מסורתי 4.
- 5. Vegam Ki Elekh מסורתי מסורתי.

6. Yedid Nefesh מסורתי — מסורתי

5. Ves 6. Yea. 6. Yea. WORK RESERVED מילים: מהמקורות

עיבודים: מרטין מוסקוביץ



Of THIS RECORD PROHIBITED

33

שירי־עם ישראליים

1. ערב של שושנים -- הפרברים 2. חורשת האקליפטוס צוות הווי של הנח"ל 3 אשכולית -- עליזה 4. דבש - חדוה ודוד 5. זמר נודד -עזיקרי חוה אלברשטיין 6. מעל פסגת הר הצופים - יהורם גאון 7. דונה דונה -נחמה (הלנה) הנדל

> MADE IN ISRAEL תוצרת ישראל

FOLK SONGS

OF ISRAEL

1. KINNERET — CHAVA ALBERSTEIN 2. TO

THE NUT ORCHARD — THE PARVARIM 3. SORROW

— MOUSTAKI 4. I HAVE A GARDEN — SHULIE HEROLD

5. MOONRAY — YEHORAM GAON 6. BEAUTIFUL NIGHTO

OF CANA'AN — OSNAT PAZ, GIVATRON &

7. EVENING AGAIN — SHIMON BAR &

Side 2 TX



33

שירי־עם ישראליים

1. כנרת - חוה אלברשטיין 2. אל גינת אגוז הפרברים 3. זמר נוגה - מוסטקי 4. יש לי גן -שולי הרולד 5. קרן סהר - יהורם גאון 6. יפים הלילות בכנען - אסנת פז, הגבעטרון וחמישיית גלבוע 7. ערב בא --- שמעון בר ועליזה קאשי









6. שיר משמר נ. אלתרמן — ס. ארגוב 4:30 עבודים לגיטרה: חוה אלברשטיין (P) 1979 CBS Records Ltd.

MADE IN ISRAEL







3349



2×BAN 14723 צד Side 1

1. זמר זמר לך -- א. בן־זאב, עממי (י. גרציאני) Zemer Zemer Lakh 2. יצאנו אט -- ח. חפר, ד. זהבי Yatsa'nu At

3. היו זמנים — ח. חפר, מ. וילנסקי (מ. וילנסקי) Hayu Zmanim 4. אל נא תאמד לי שלום - ט. רביב, ט. רביב (מ. אושרוביץ)

Al Na Tomar Li Shalom

Be Not THE OWNER OF THE RECORDIED WORK RESERVEY ל. הרעות - ח. גורי, א. ארגוב (ב. נגרי) Hareut 6. מחרוזת שירי פלמ"ח - עריכה: ג. אלדמע,

ד. ליטאי (ב. נגרי) Potpouri Palmach

Be'er Basade ע. זמיר - ע. דאר בשדה - ע. 8. אנה פנה דודד — שיר השירים, ג. אלדמע

Ana Pana Dodekh (ג' היינון)

UNAUTHORISED THE AND SHOULD SHOW THE BEAUTHORISED THE BEA



ACUM OSEE

תקליט 1



Stereo-Mono 2 × BAN 14723

1. יא משלטי — י. מוהר, מ. וילנסקי Ya Mishlaty 2. עין גדי - או. פרץ, ש. דיבון Ein-Gedy

3. סימונה מדימונה – ת. שלמוני, ש. ויספיש Simona Midimona

4. מול הר סיני - י. מוהר,־מ. וילנסקי Mul Har Sinai 5. ערב של שושנים — מ. דור, י. הדר

6. השלע האדום - ח. חפר, י. זראי (א. ווייס)

Hasela Ha'adom

Lipa h. We of the RECORDED WORK RESERVED Lipa Haeglon י. מוהר, א. לבנון — י. מוהר, א

8. בגלל מסמר - נ. שמר, נ. שמר

Hakol Biglal Masmer

3. סימונה 4. מול 4. מול 5. מול 5. הטל 5. הטל 6. הטל 6. הטל 7. ליפא העגלון 7. ליפא העגלון 8. בגלל 4. מsmer



ACUM TSEE

תקליט 2

2×BAN 14723 Side 3 7X

1. חמשינים במשלט — נ. שמר, נ. שמר 2. נמון עתיק - א. נאמן Nigun Atik 2.

3. גן השיקמים - יעצחקי, ישראי Gan Hashikmim ערב בא — ע. אבישר, א. לבנון (א. לבנון) - A

5. שיר חשוק - נ. שמר, נ. שמר (מ. וילנסק?) Shir ל לפונדק קטן - ב. ברמן, ש. אחידיעקב (ח. וינטרניץ)

א לפונדק קטן המלכן. הפונדק קטן הליכן הליכן איל הליכן המלכות של הליכן איל הליכן איל הליכן המלכון המלכון המלכון המלכון המלכון איל בנון המלכון איל בנון המלכון איל בנוער — י. גמזו, א. או איל בענד ביי גמזו, א. או איל בענד ביי או אול בענד ביי איל בענד המלכון איל בענד היי גמזו, א. או אול בענד ביי איל בענד היי אול בענד היי ל. בשעות חקטנות של הלילה - . גמזו, י. זראי Basha'ot Haktanot Shel Halayla (א. לבנון) 8. קיץ אחד של כושר - י. גמזו, א. ארגוב



7588



2×BAN 14723 Side 4 TY

1. סתם יום של חול - י. גמזו, ש. ישראלי (א. הלפרן)

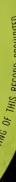
RECORD PROHIBITED



Yerushalaim Shel Zahav נ. שמר, נ. שמר ב על זהב - נ. שמר, נ. שמר גבעת התחמושת - י. טהרדלב, י. הוזנבלום (י. רומבלום) Giv'at Hatachmoshet Ma Avarech (י. רוזנבלום (י. רוזנבלום — ר. שפירא, י. רוזנבלום (י. רוזנבלום)

4. מלכות החרמון - י. כץ, א. נצר (פ. שצמון) Malchut Hahermon

@ Bashana Haba'a (נ. הירש (נ. הירש) שנה — א. מנור, נ. הירש &





השירים הגדולים של 30 השנים

The Great Songs of the Last 30 Years

ACUM 4588



אונים ונישה שלום ← מהמקורות, נ. הירש (ש. כהן) Oseh Shalom Yevarechecha



THE RADENARKS OF CBS INC עבודים: 1- א. שרים/צ. פיק 2- ק. אסרונ- 1 עבודים: 1- א. שרים - ב. נגריא - 2 א. שרים - 2 ב. נגריא - 3 - 4 א. שרים - 3 - 4 א. שרים - 3 - 4 א. שרים - 9 1979 CBS Inc. עבודים : 1 א. שרים/צ. פיק 2 - ק. אשרת MADE IN ISRAEL



הבה נגילה (א. צ. אידלסון) הפרברים 1. הבה נגילה (א. צ. אידלסון) הפרברים 2. מחר (נעמי שמר) חוה אלברשטיין 3. נאצר מחרה לרבין (ח. חפר - עממי - ד. קריבושי) מייק מחסה לרבין (ח. חפר - עממי - ד. קריבושי) מייק בורשטיין 4. ערב של שושנים (מ. דור - י. הדר) הפרברים או שושנים (מ. דור - י. הדר) הפרברים או שושנים (מ. דור - י. הדר) הפרברים המילואים 6. הכותל (י. גמזו - ד. זלצר) גאולה גיל S 63479 A



33

HAVA NAGILA

1. HAVA NAGILA - The Parvarim 2. TOMORROW -Chava Alberstein 3. NASSER WAITS FOR RABIN - Mike Burstein 4. EVENING OF ROSES - The Parvarim 5. WE WILL PASS THE STRAIGHTS - The Reservists 6. THE WALL - Geula Gill

MADE IN ISRAEL

תוצרת ישראל

הברברים 3. ישארם־א־שניך (ע. אטינגר – ר. גבאי אשרם־א־שניך (ע. אטינגר – ר. גבאי אשרם־א־שניך (ע. אטינגר – ר. גבאי א שארם־א־שניך (ע. אטינגר – ר. גבאי א שינער – ר. גבאי א שארם־א־שניך (ע. אטינגר – ר. גבאי א שינער – ר. גבאי א שינער – ר. גבאי א שווי א שינער – ר. גבאי א שינער – ר. גבאי א שינער – ר. גבאי א שווי א שינער – ר. גבאי שניער – ר. גבאי א שינער – ר. גבאי שניער – ר. גבאי שווי שווי – ר. גבאי שניער – ר. גבאי שווי שווי – ר. גבאי ש - י. דן) יואל דן ושלישייתו 5. למנצח שיר מזמור (תהילים -ME OF THIS RECORD PROHIBITED ד. זלצר) גאולה גיל 6. מחרוזת: הבאנו שלום עליכם - ארצה עלינו (נבון) - אלה חמדה לבי - ישמחו השמים - רד הלילה (אורלנד - עממי) - דוד מלד ישראל (זעירא) - הפרברים

SIDE 2 TY

ALL RIGHTS OF THE MANUFACTURES.



S 63479

33

HAVA NAGILA

1 JERUSALEM OF GOLD - Shulie Nathan 2, TSENA, TSENA - The Parvarim 3. THERE IS A CITY - Osnat Paz 4. SHARM-A-SHEIKH - Yoel Dan & His Trio 5. TO THE VICTOR - Geula Gill 6. MEDLEY: Hayvavnu Shalom Aleichem, Artsa Aleenu, Eleh Chemdah Libee/Yismehu Hashamayim/Rad Halaila, David Melech Israel - The Parvarim

> MADE IN ISRAEL תוצרת ישראל



UNAUTHORIZED PUBLIC PERFORMAN 11 TO PERFORMAN 1 TO PERFORMAN 1) PERFOR RECORDED WORK RESERVED חוה אלברשטיין משירי ארץ אהבתי 1. שחמט (ח. לוין - א. כגן) 2. כל יום אני מאבדת ור. גבעון — דינור — מ. וילנסקי) 3. לישון לבד (ד. אילת ' - מ. כספי) 4. אולי ראיתם את הרוח (ל. נאור - מ. אמד ריליו) 5. ילדי איננו ילד עוד * (י. גמזו — ח. ברקני) 6. אלעזר בן יהודה (י. לונדון -- מ. כספי) עיבוד ונצוח: אלכס ווייס * עיבוד: א. שפירוביץ Side 2 TY S 63802 63802 CHAVA ALBERSTEIN - SONGS OF MY BELOVED COUNTRY 1. Shachmat (Ch. Levin — A. Cagan) 2. Kol Yom Anee Me' Abedet (R. Giv'on - Dinur - M. Wilensky) 3. Lishon Levad (D. Eilat - M. Caspi) 4. Oolay Re'item et Haroo-Stach (L. Naor — M. Amarillo) 5. Yaldee Eyneno Yeled of Od * (Y. Gamzu — C. Barkani) 6. Elyezer Ben Yehuda (Y. London — M. Caspi) Arranged & Conducted by Alex Weiss * Arr. by E. Shapirovitz

MADE IN ISRAEL

90





(P) 1978 CBS Inc.

7×7W TIXIT

ARIK EINSTEIN / POWER PART ACOLLECTION / SIde 1 33 STEREO

- 1. So Good to Have You Back Y.Rotblit/S.Chanoch
- 2. I See Her (On Her way to School) Y.Rotblit/M.Gavrielov
- 3. Why Take It to Heart A.Einstein, S.Chanoch/S.Chanoch
- 4. Get out of It Y.Rotblit/M.Gavrielov
- 5. Mother Earth Y.Rotblit/M.Gavrielov
- 6. There Will Still Be A.Einstein/A.Einstein

וביתה	n nu	שב	617 Sh	magains subsection	₊ 1
	7117	.777 /7	מל בי כי פיני	ל. דינ	

- אני רואה אותך כדרך לנמנפיה י. רוטבליט/מ. גבריאלוב
 - למה לי לכחת ללב
 - א.איינשטיין, ש.חנור/ש.חנור . בא מוה
 - י. רוטבליט/מ. גבריאלוב
 - 5. אמא ארמה י. רוטבליט/מ. גבריאלוב
 - 6. עוד יהיה א. אייבשטיין/א. אייבשטיין
- 1978 Litratone Ltd.

ARIK EINSTEIN / POPUN SIDE 2 ACULECTION / POPY ACUM 1. What Of Me

- 1. What Of Me A.Einstein, S.Chanoch, S.Kraus, J.Katz/S.Chanoch, S.Kraus, J.Katz
- 2. An Ordinary Love Song A.Einstein/Y.Rechter
- 3. It's The Same Love A.Einstein/Y.Rechter
- 4. Peasant Time L.Goldberg/M.Gavrielov
- 5. I Love You Today A.Einstein/M.Gavrielov
- 6. Slow Down A.Einstein/M.Gavrielov

- ב. מה איתי א. איינשטיין, ש. חבוך, ש. קראוס, ג'. כץ/ש. חבור, ש. קראום, ג׳. כץ
 - 2. שיר אהכה סמנדרמי א. איינשטיין/י. רכטר
 - זו אותה האהבה א. איינשטייו/י. רכטר
 - 4. הזמו הכפרי ל. גולדברג/מ. גבריאלוב
- 5. אני אוהב אותר היום א. איישנטיין/מ. גבריאלוב
- 6. פע לאמ א. איישנטיין/מ. גבריאלוב

(P) 1978 Litratone Ltd.



TATU TINT

ST. ST. הכבש הששה־עשר THE SIXTEENTH LAMB יהונתן גפן, יוני רכטר, גידי גוב, יהודית רביץ, דוד ברוזה

'N

1. ברקים ורעמים לחן: דוד ברוזה 2. כשנטענו העירה לבקר את דוד אפרים לחן: יוני רכטר

3. אני אוהב לחן! יצחק (צ'רצ'יל) קלפטר

4. לג'ירף יש צואר ארוך 5. יש ילד שאבא שלו

6. הילדה הכי יפה בגן לחן: יוני רכטר ז. הסיפור על האיש הירוק

8. מי שמביט לחן: יוני רכטר

הסיפורים ומילות השירים: יהונתן גפן ניהול מוסיקלי ועיבודים: יוני רכטר

מפיק: דוד אלהרר

(P) 1978 CBS Inc. MADE IN ISRAEL

UNA 583

THE RESSERED MADEMARKS OF CBS INC



S T.

הכבש הששה־עשר

THE SIXTEENTH LAMB

יהונתן גפן, יוני רכטר, גידי גוב, יהודית רביץ, דוד ברוזה

1. הי, אני כבר לא תינוק לחן: עדה נסטוביץ' 2. ריח של שוקולד לחן: יוני רכטר

3. ריבים קטנים לחן: שפי ישי 4. כשאומרים

5. כמו ים לחן: יוני רכטר 6. האיש עם השערות

7. גן סגור לחן: יוני רכטר

8. הכבש הששה־עשר לחן: יוני רכטר 9. לילה טוב לחן: יוני רכטר

THE MADE AND THE TRADEMARKS OF CBS INC הסיפורים ומילות השירים: יהונתן גפן ניהול מוסיקלי ועיבודים: יוני רכטר

מפיק: דוד אלהרר

(P) 1978 CBS Inc.

MADE IN ISRAEL

7 KW FIXIT



ACUM STEE



עד א המנג. המנג . המנג . המנג . המנג . א מושטר Public or 1. קיץ חם (מעבר + פזמון) — י. רוזנבלום / י. בנאי י. בנאי — (מערכון) 3. המנגינה היא שקובעת (מעבר + פזמון) י. רוזנבלום / י. בנאי

OWNER OF THE RECORDED WORK RESERVED



ACUM



י. רוזנבלום / י. בנאי (מערכון) — י. בנאי (מערכון) — י. בנאי (מערכון) — י. בנאי (מערכון) — י. בנאי (אירכות המשפט (מערכון) — י. בנאי (אירכבת ממשלה חדשה (מערכון) — י. בנאי (פזמון) — י. רוזנבלום / י. בנאי (פזמון) — י. רוזנבלום / י. בנאות (פזמון) — י. רוזנבלום / י. רוזנבלום / י. בנאות (פזמון) — י. רוזנבלום / י. רוזנב





UNAUTHORIZED PUBLIC.

TO TO

RPM
90
RPM
90
RPM

חוה אלברשטיין — שיר במתנה

Chava Alberstein — A Gift Of Song





YKW TIXT

3:33 אנשים שנשארו קטנים ל. נאור - ק. אשרת 3:332. **נעמה** א. סידון — מ. אמריליו 3:57 THE RIGISTALD MADEMARKS OF CRS INC 3:25 ח. לוין -- א. קגן 3:25 4. ברית עולם א. מנור -- מ. כספי 5:15

3:05 סוף המסיבה ר. שפירא — י. שפי 6. לפני שיחשיך ר. שפירא — ד. עמיהוד 3:21

* מתוך "פופר"

עיבודים: נחום פרפרקוביץ מלבד 2: מ. זורמן

(P) 1980 CBS Records Ltd.







(P) 1976 CBS INC.



(א. פן - מ. זעירא - עיבוד: א. ווייס) (P) 1976 CBS INC.



RPM & RPM יהורם גאון עוד לא אהבתי די YEHORAM GAON LOTS OF LOVE

1. עוד לא אהבתי די * (נעמי שמר) (2:30) . שלום לך ארץ

(ס. גודמו: עברית: א. גולדהירש) (3:37) 3. פרידה משנות הנעורים (דג'יאן-האקאר; עברית: ת. אלי־

גון) (3:24) 4. תני ידך לי (נ. גטסוס – הדג'ידקיס;

THE PROPERTY OF CHES INC עברית: ת. אליגון) (2:34) **5. אני זוכר אותד** ** (מ. שם־

אור — צ. פיק) (4:06) 6. המסיבה (נ. סקורסקי — ה. פאגאני; עברית: ת. אליגון) (4:01)

עבודים: ב. נגרי; * מ. זורמן; ** א. שרים

הפקה: תלמה אליגון

(P) 1977 CBS INC.



ST. ST.

עוד לא אהבתי די YEHORAM GAON LOTS OF LOVE



1. שמש עולה (פ. דלנוי - מ. פוגין; עברית: ת. אליגון) (4:01) 2. גשר צר (חסידי) (ר' נחמן מברסלב - ברוך חייט) (3:36) 3. את יפה (ל. פאפאדופולוס - מ. לוזוס; עברית: ת. אל־

יגון) (2:20) 4. שמח שמח (ת. אליגון - ד. זלצר) (3:35) 5. פרקה מא פריו מאמא (מושר בלאדינו) (לאדינו/ עממי) (1:56) 6. החגיגה נגמרת (נ. שמר) (3:44) TATU TATO

עבודים: בני נגרי

הפקח: תלמה אליגון (P) 1977 CBS INC.

MADE IN ISRAEL

THE THE THE TRADEMARKS OF CBS INC

YEHORAM GAON ON STAGE

S 70102

A 173

33

1. אל תשטה באהבה (ת. אליגון - י. ריבירו / ה. ג'וסטו) 2. כסי אותי (ח. חפר - ד. זלצר) 3. רחניח. חפר - ד. זלצר) 4. זכרונות חרושצ'וב (ח. חפר - ד. זל-) 5. לא תדע מלחמה (ת. אליגון - א. קונטיניאלו 6. ויולד (ח. חפר - ד. זלצר)

> עיבודים: 1, 5 – א. ווייס 2, 3, 4, 6 — ד. זלצר

MADE IN ISRAEL תוצרת ישראל



33

1. רוזה (ח. חפר - ד. זלצר) 2. אני זוכר (א. מנור - נ. הירש) 3. הלכתי לרופא (ח. חפר - ד. זלצר) 4. אולי על שפת הים (א. מנור - נ. הירש) 5. בני עשרים (ח. חפר -ד. זלצר) 6. אלוהים אל תחריב (ח. גורי/ח. חפר-ד. זלצר)

> עיבודים: 2, 4 - אלכס ווייס, 1, 3, 5, 6 — ד. זלצר

> > MADE IN ISRAEL תוצרת ישראל

M. D. Productions מ.ד. הפקות

'I was born in Jerusalem" "ירושלמיי

פס־הקול המקורי של הסרט Original Soundtrack Recording



S 70093 Α

33

70093

THIS RECORD PROHIBITED

באמונים: חיים חפר מיום אים באונים: Music Written, Con. and Arr. by : מוסיקה, עיבוד ונצוח

Dov Seltzer

דב זלצר

1. הנני כאן 2. אני עושה לי מנגינות 3. המלך נמרוד (עממי – מושר בלאדינו) 4. תו

שבת שלום 5. ותמו חטאים

MADE IN ISRAEL תוצרת ישראל



70093

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Dov Seltzer

באמונים: חיים חפר חיים חפר Lyrics: Hayim Hefer מוסיקה, עיבוד ונצוח: Music Written, Con. and Arr. by

> 1. השר משה מונטיפיורי 2. נומי נומי (עממי מושר בלאדינו) 3. אהובתי ירושלים (מלים:

דב זלצר

4. יונתי (עממי - מושר (אופק

בלאדינו) 5. מעל פסגת הר הצופים (מלים: א. המאירי)

תוצרת ישראל MADE IN ISRAEL



1. לו יהי (נ. שמר) 2. שיר משמר (נ. אלתרמן - ס. ארגוב) - עם "הפלטינה" (י. טהר־לב - עם "הפלטינה" (י. טהר־לב מ. כספי) 4. הדרך לאי שם (האדג'דאקיס -- תרגום עברי: ד. אילת) 5. לפתח הר געש (ד. אלמגור -- ד. ליטני) 6. שיר נולד - עם "הפלטינה" (נ. שמר)

> עיבודים: 1. ק. אשרת, 2. מ. וילנסקי 6, 3 ר. קונצמן, 4. א. **ווייס**, 5. מ. כספי

> > (P) 1973 CBS Inc.

תוצרת ישראל MADE IN ISRAEL



33

1. טוי את הצמר (ג'ק דואה — תרגום עברי: ד. אלמגור) 2. סולווג (ד. אילת) 3. מה נותר — עם "הפלטינה" (ח. אל־ ברשטיין — א. טוראל) 4. כשתגדלי תביני — עם "הפלטי־ נה" (ת. אתר — מ. וילנסקי) 5. בלדה על סוס עם כתם על המצח (י. טהר־לב - מ. כספי)

> עיבודים: 2, 1. מ. כספי, 5. מ. וילנסקי, 3, 4. ר. קונצמו (P) 1973 CBS Inc.

MADE IN ISRAEL תוצרת ישראל







NAUTHORIZED PUBLIC PAR.

V. RPM

שלום חנוך בהופעה חיה

SHALOM HANOCH IN CONCERT



1. כמה טוב שבאת הביתה (יעקב רוטבליט -- שלום חנוך) 5:18 THE RELISTRIC PRADMARKS OF CRS INC

2. פנס הרחוב לשלום חנוך) 6:12

4:29 (שלום חנוך) **3**.

4. תפסתי ראש על הבאר (שלום חנוד) 5:30

הפקה: לואי להב ושלום חנוד

(P) 1978 CBS Inc.

THE THE





33

Yehoram Gaon — Greatest Hits

1. Self-Respect 2. Where Are You My Love (Ella) 3. Get Up And Go 4, From The Summit Of Mt. Scopus 5. Ballad To A Medic 6. El Rey Nimrod (Song in Ladino) 7. Jerusalem, Ever With You

(P) 1973 CBS Inc.

MADE IN ISRAEL תוצרת ישראל



33

Yehoram Gaon — Greatest Hits

1. Rosa 2. Allenby Bridge 3. Friendship

4. Moonray 5. Mother, Mother

6. The Last War

(P) 1973 CBS Inc.

תוצרת ישראל MADE IN ISRAEL

SIDE 1 TY

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AND

(In Hebrew)



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O31181HOBO ODO ח. מילכברג — א. קורן) 4. היה הוא תמהוני (פ. סיימון ת. אליגון) **5. על צלע גבעה** (פ. קין — ד. טופז) **6. על הגובה** אי (פ. סיימון — ת. אליגון)

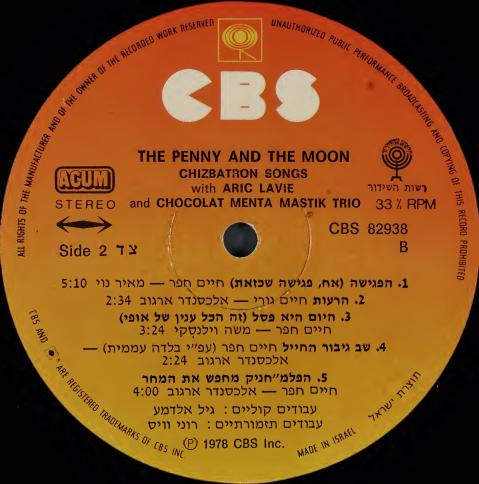
עיבודים לקולות וגיטרות: י. חורי
עיבודים תזמורתיים:
עיבודים תזמורתיים:
עיבודים חזמורתים:

(P) 1972

57. STANDED WORK RESERVED UNAUTHORIZED PUBLIC PERFORMANCE הפרברים בשירי סיימון וגרפונקל THE PARVARIM SIMON AND GARFUNKEL 1. גשר על מי־זעף (פ. סיימון - א. מנור) 2. המתאגרף (פ. סיימון - א. מנור) 3. יריד סקרבורו 64829 B (In Hebrew) AL ALGERA OF THE MANUFACTURER AN 33 031181H08d03075 (פ. סיימון וא. גרפונקל - א. מנור) 4. האהבה היא שחלף (פ. סיימון - ת. אליגון) 5. על סלע פרח (פ. סיימון — ת. אליגון) 6. תומכי ספרים (נושא) (פ. סיימון) עיבודים לקולות וגיטרות: י. חורי ט כודים תזמורתיים: 1, 2, 3 — א. שפירוביץ

(P) 1972 MADE IN ISRAEL











"ארץ ישראל חישבת והטובה"

רוח סתיו" -- י. מחזר/י. זראי י. גפון שם-טוב לוי הפרוא. בוסקוביון דויים חפר/עממד נתן אלתרמו/מ. זעירא — _לולח לולח".

עיבורים: שם-טוב

סטריאו

אונשטוון ארץ ישראל הישנה וחטובה".

"וצאנו אט" -- ת. הפר/דוד זחבי יואל מוישה סלומון" - י. טוזר לב/שלום דעור "ואולי" -- רחלעי, שרת וון אפשר" -- ת. הפרודוד ווצני "מה אומרות עיניך" - י. שנהר/כנ זעירא

עיבודים: שם-טוב לוי



GREATEST HITS No. 2 YEHORAM GAON

TRIW TINIS

1. ההסטוריה לא חוזרת ת. אליגון -- ד. זלצר (3:30) THE THE PROGNARYS OF CBS INC 2. שלום לך ארץ נהדרת ש גודמן -- עברית: א. גולדהירש (3:37) 3:05) אל תשטה באחבה ת. אליגון - א. ריבירו (3:05) 4. בעלייתי שם יפתי ש. טשרניחובסקי -- נ. שמר (2:08) **5. ניגון עתיק** נ. אלתרמן — מ. זעירא (4:08) 6. שמש עולח פ. דלנוי - עברית: ת. אליגוו -

מ. פוגין (4:01) עיבודים: 1, 2, 6 -- ב. נגרי: 5, 5 - א. וויס ; 4 - c גרציאני

(P) 1980 CBS Records Ltd.

MADE IN ISRAEL









The Heart Of The Solution צפור השיה Childhood שעור מולדת מים מתוך הבאר Zahava בובה זהבה

> Rosalinda רוזלינדה Fool's Lullaby שיר ערש

> > P 1977 CBS INC. MADE IN ISRAEL תוצרת ישראל



Some Nights Are Songt הלילה הוא שירים Le Chanson Des Vieux Amants אהבת עשרים השנה It's Been 30 Years אוורי שלושים שנה Cherished Dreams חלומות שמורים מאיה A Ballad To The Sea

> P 1977 CBS INC. MADE IN ISRAEL תוצרת ישראל

ISRAEL

GREATEST HITS

1. HAVA NAGILA — THE PARVARIM (Idelson) 2. YERUSHALAYEM SHEL ZAHAV (Jerusalem of Gold) SHULIE NATHAN (N. Shemer) 3. OSEH SHALOM — DAROM DUO (Trad. — N. Hirsch) 4. ERESTING SIDE 1



33

again) - SHIMON BAR & ALIZA KASHI (A. (Evening Levanon — O. Avissar) 5. CHORSHAT HA'EKALIPTUS (The Eucalyptus Grove) SHULIE HEROLD (N. Shemer) 6. BASHANA HABA'AH (Anytime of the Year) YAFFA YARKONI (E. Manor - N. Hirsch)

> Arr. 1. Y. Houri 3. B. Nagari 4. M. Wilensky 5. P. Coleman 6. O. d'Andrea (f) 1972 CBS Records Inc.

> > MADE IN ISRAEL תוצרת ישראל

ISRAEL

GREATEST HITS

1. EREV SHEL SHOSHANIM (Evening of Roses)

(M. Dor — Y. Hadarl 2. MAC.

CHAVA ALBERSTEIN (N. Shemer) 3. L'CHA DODEE -

SIDE 2



65305

YEHORAM GAON (Trad. - M. Zeira) 4. VEHA'ER EYNENU CILLA DAGAN (Trad. — S. Carlebach) 5. DAVID MELECH ISRAEL - EFFY NETZER SINGERS (Bible - Folk) 6. SHA-LOM ALEYCHEM - CHOIR & ISRAEL ARMY BAND (Folk)

> Arr.: 1. Y. Houri 2. A. Weiss 3. S. Cohen 4 B. Nagari 5. E. Netzer 6. Y. Graziani (P) 1972 CBS Records Inc.

> > תוצרת ישראל MADE IN ISRAEL

RECORDINGS

1. טעם המו 2. שאינו 3. למדבר 4. הבה נצא במחול 5. רועה ורועה 6. שיר עממי 7. ויבן עוזיהו 8. תפוח חנני 9. הבה נגילה 10. ודוד יפה עינים

SIDE 1 צד

VSD 51

T UR

KARMON ISRAELI SINGERS AND DANCERS THE BEST OF KARMON ISRAELI

1. Ta'am Haman 2. Sa'eyno 3. Lamidbar 4. Hava Netzey 5. Roeh Veroah 6. Shir Amami 7. Veyiven B'Machol 8. Tapuach Chinani 9. Hava Nagila Uzivahu 10. Vedavid Yefey Eynayim

> (P) 1973 Vanguard Recording Society, Inc.



STEREO

CONNOISSEUR

THE BEST OF KARMON ISRAELI

1. P'tzach Bezemer 2. Hanokdim 3. Al Harim 4. Ez Va-5. Erev Shel Shoshanim 6. Hayoshevet Baganim 7. Ana Pana Dodevch 8. Shibolet Basadeh

9. Etz Harimon 10. Mul Har Sinai

(P) 1973 Vanguard Recording Society, Inc.



STERE

בבצוע להקת כרמון

1. שתו העדרים 2. ניצני שלום 3. הורה

געורים 4. דודי לי 5. הורה מדורה 6
אומרות עיניך 7. הנה אחללה 8. ויניד
שמעו 10. אל תיי

VSD 51
C
VSD 51
C
R RECORDINGS

THE BEST OF KARMON ISRAELI

1. Shtu Ha'adarim 2. Nitzaney Shalom 3. Hora Ne'urim 4. Dodi Li 5. Hora Medura 6. Ma Omrot Eynayich 7. Hiney Achalela 8. Veyenikehu 9. Shim'u,

Shim'u 10. Al Tira

(P) 1973 Vanguard Recording Society, Inc.



STEREO



KARMON ISRAELI SINGERS AND DANCERS THE BEST OF KARMON ISRAELI

1. Shalom Levo Shabbat 2. Dodi, Dodi 3. Shiru Hashir 4. Erev Bakfar 5. Beyn N'har Prat Un'har Chidekel 6. Shir Habotsrim 7. Ki Tir'am 8. Dayagim 9. Shney Shoshanim 10. Hava Netzey, Be-

> machol / Heveynu Shalon Aleichem (P) 1973 Vanguard Recording

Society, Inc.



STERE



3409

Stereo-Mono **BAN 14750**

2.31 שיירת הרוכבים - שמעון ישראלי / אליפו 1

2.33 ערב של שושנים - יוסף הדר / משה דור 2.33 3. ויבן עוזיהו - יוחנו זראי / מקורות 2:21

4. שדמתי — ידידיה אדמון / אהרן אשמן 2.05

2.55 ביבוי אורות — נעמי שמר 3.55 6. שיר ישן - מתי כספי / אהנד מנור 2.39

THE RECORDED WORK RESERVED הקלטות - אבנר גל, לזר דנדקוביץ עוזרות הפקה — פנינה שרמן ואסנת מאיר נהול מוסקלי ועבודים — מתי כספי

עורך ומפיק - יואל רקם



3410

BAN 14750

1. במסילה לבאר־שבע -- ניסן כהן הברון / דן אלמגור 2.48 2. תפוח חינני - יוסף הדר / משה דור 2:06 THE RECORDED WORK RESERVED 3. שיר הנוקדים - יוסף הדר / משה דור 2.24 UNAUTHORISED PUBLIC PERFORMANCE BROOKSTINE B 4. החליל - דוד זהבי /לאה גולדנברג 2.04 5. דרך טבק — רפי בן־משה 5. ב-5. טיול לילי — מאיר נוי / עמוס אטינגר 3.17

הקלטות - אבנר גל, לזר דנדקוביץ עוזרות הפקה — פנינה שרמן ואסנת מאיר נהול מוסקלי ועבודים - מתי כספי עורך ומפיק - יואל רקם

ORIGINAL BROADCAST SOUNDTRACK
UNSOLVED

mysteries

GHOSTS · HÁUNTINGS · THE UNEXPLAINE

SIDEA T.V.014

33 I/3 RPM

SIDEA

General Wayne Intro • Cadillac • Head • Alice • Soldier • Psychic • Floor Plan General Wayne Final • Tallman House Intro • Boy in Bed • Paint Brush • Lady by the Door Xmas Tree • Garage Door • Alan Sleeping • Final Scare • Tallman House Final Queen Mary Intro • Smith's Recollections • Splashing • Shaft Alley • Escalator Queen Mary Cue #6 • William in the Bow • Conclusion • Opening Doctor's Explanation • Tatum House Cue #3

SIDEB

Tatum House Cue #4 • Tatum House Cue #5 • Tatum House Cue #6
Tatum House Cue #7 • Tatum House Cue #8 • Tatum House Conclusion
Western Sea • Still Travel • Army Air Base • Marfa Town/Man on Street
Kirby Desert • Experiment Graph • Reappearing Light • Montage
Last Light • Man Dies / Woman Mourns • Nightmare • Goat Man
Grey Man Fables • Hugo • Post Hugo • The Moores
Must be a Miracle • Tease • Kelsay's Bedroom /
Jennifer's Bedroom



ORIGINAL BROADCAST SOUNDTRACK

UNSOLVED

mysteries

SHOSTS • HAUNTINGS • THE UNEXPLAINE

SIDE C T.V.014

33 1/3 RPM

SIDEC

Check on Jennifer. • Psychic #1 / The House at Dusk • Photograph • Newspaper Photos Garret's Ghost / Miles Levitation • Robinson's Room • Mona Can't Sleep • Open / Old House Stills • Chandelier • Room 17 / Kitchen / Bar • Hideous Face • Room 18 • Psychic Hall Poker Game / Exit Night Hotel • Hotel Register / Closing Montage • Ghost Review Haunted Mansion • Bill Dies • Lead into TV

SIDED

Intro to Butler • Bill on the Balcony • Windows Close • Floating Bread I
Floating Bread 2 • Bill in Driveway • Closing Theme • Stills / Drum Barracks
Marge's Ghost Experience • Forest's Ghost Experience • Yasmin's Ghost
Experience • Fred Gets Convinced • Teaming with Ghostly Activity /
Something There • We Need Blimps • The Ghost Blimp
The Blimps Got to Go • Calling All Blimps
The Blimp That Couldn't Fly
Dead Blimp



The second secon

ORIGINAL BROADCAST SOUNDTRACK

UNSOLVED

mysteries

GHOSTS • HÁUNTINGS • THE UNEXPLAINE.

SIDE E T.V.014

33 1/3 RPM

SIDEE

Where Did Those Guys Go • Welcome to the Comedy Store / Halls are Haunted A Ghostly Table Trick • A Ghost and His Candles • A Ghostly Chair Trick An Irregular Stool Movement • Beware of the Flying Ashtray • Reprise • The Ghostly Gangster Takes a Stroll • Reprise / Stills • The Expanding Gate • The Ghost in the Basement The Matchmaker Ghost • Haunted House • Moving In • Typewriter • Sinister Ghost

SIDEF

Go Away Ghost • The Radio • The Legend • Public Knowledge • Caught on Tape Intro • Eavesdrop • Chloe • Arlene • Footsteps • Shooting • Conclusion UM Extended Theme 91 • Missing Graphic Music • Wanted Graphic Music UM New Theme 95 • UM Closing Credits 95 UM Lifetime Theme V3 • UM Lifetime Credits



THE SCOTIA-GLENVILLE STAGE BAND

William A. Foss, Director

104 Huston Street Scotia, New York 12302

MC-3000 A



stereophonic

The Boom-E-Rag Joplin
Basin Street Blues Williams
Charmaine Rapee and Pollack
Side By Side Woods
Me And My Shadow Jolson, Dreyer and Rose
Blue Skies Berlin
Colour My World Pankow
Does Anybody Really Know What
Time It Is? Lamm

33¹/₃ rpm (31206)

THE SCOTIA-GLENVILLE STAGE BAND

William A. Foss, Director

In The Mood Garland
Soloists: Joseph Pacelli, Tenor Sax
Suzanne Cascio, Alto Sax
Paul Sapone, Trumpet

104 Huston Street Scotia, New York 12302

MC 3000 B



stereophonic

Bassman

I'm Getting Sentimental Over You R. Scott Henderson, Trombone Anthony Riccobono, Trumpet Caravan Filington

Caravan Ellington Li'l Darlin' Hefti

Sentimental Journey Brown Mark Linsay, Trumpet

Woodchopper's Ball Herman Jeffrey Amell, Trumpet Michael Wyko, Tenor Sax

R. Scott Henderson, Trombone

Rock Around The Clock Freedman and DeKnight

33¹/₃ rpm (31206)



TOM RUSH

SIDE ONE EKS-74018-A SP



STEREO

- THE CIRCLE GAME

 1. TIN ANGEL (Joni Mitchell, Gandalf Music BMI) 3:22
 2. SOMETHING IN THE WAY SHE MOVES
 (James Taylor, Blackwood BMI) 3:25
 3. URGE FOR GOING
 (Joni Mitchell, Gandalf Music BMI) 5:50
 4. SUNSHINE SUNSHINE
 (James Taylor, Blackwood BMI) 2:55
 5. THE GLORY OF LQVE
 (Billy Hill, Shapiro-Bernstein ASCAP) 2:22

 Produced by ARTHUR GORSON

 Produced by ARTHUR GORSON

 Produced by ARTHUR GORSON

 Produced by ARTHUR GORSON

 A ON BOOK AND BOOK



TOM RUSH

SIDE TWO EKS-74018-B SP



STEREO

THE CIRCLE GAME

1. SHADOW DREAM SONG
(Jackson Browne, Nina Music BMI) 3:24

2. THE CIRCLE GAME
(Joni Mitchell, Gandalf Music BMI) 5:12

3. SO LONG (Charles Rich, Charles Rich Music BMI) 2:55

4. ROCKPORT SUNDAY
(Tom Rush, Wild Indigo Music BMI) 4:34

5. NO REGRETS
(Tom Rush, Wild Indigo Music BMI) 3:50

Produced by ARTHUR GORSON

Produced by ARTHUR GORSON

Produced by ARTHUR GORSON

Produced by ARTHUR GORSON

WARNER BROS. RECORDS



PALANCE JACK PALANCE

Produced by Buddy Killen

WS 1865 (\$39690)



SIDE 1

- 1. BROTHER RIVER (Red Lane-Hank Cochran)
- 2. DANCING LIKE CHILDREN (Joe Allen)
- 3. THE MEANEST GUY THAT EVER LIVED (Jack Palance)
- 4. MY ELUSIVE DREAMS (Curly Putman-Billy Sherrill)
- 5. HEARTACHES BY THE NUMBER (Harlan Howard)

MADERNISA

TARNER BROS. RECORDS INC. A SUBSIDIARY

STEREO

SEE OF WARNER BROS. INC.

WARNER BROS. RECORDS



PALANCE JACK PALANCE

Produced by Buddy Killen

WS 1865 (539691)



SIDE

- 1. GOODBYE LUCY (Jack Palance)
- 2. BLACKJACK COUNTY CHAIN (Red Lane)
- 3. HANNAH (Dottie West-Wayne White)
- 4. LOVE CAN ONLY MEAN YOU (Jack Palance)
- 5. THE GREEN, GREEN GRASS OF HOME (Curly Putman)
- 6. A LITTLE BITTY TEAR

THE PARTY AND LICE A SUBSIDIARY AND LICE

SEE OF WARNER BROS. MC. MADE MUSA.

KE-738 H9-OH-7376 SIDE

1. BUTTONS AND BOWS

SUNDAY, MONDAY, OR ALWAYS

ROGER WILLIAMS

EXTENDED PLAY

KE-738

SIDE 2

1. OH, WHAT IT SEEMED TO BE
(Benjamin-Weiss-Carle)

2. ZIP-A-DEE DOO-DAH
(Gilbert-Wrubel)

ROGER WILLIAMS

PY KAPP RECORDS



EXTENDED

HIGH FIDELITY

PLAY

547 (EP 547A)

PAUL BARBARIN AND HIS NEW ORLEANS JAZZ

EH LA BAS



EXTENDED

HIGH FIDELITY

PLAY

547 (EP 547B)

PAUL BARBARIN AND HIS NEW ORLEANS JAZZ

BUGLE BOY MARCH
(Traditional)





BILL CARLISLE

records

806 16th Ave., S. Nashville, Tennessee 37203

IMPERIAL

Olmperial Records, Inc.

X8321

BMI 2:39

Hollywood U.S.A.

IF-800 Co-Par Music Vocal

WHAT KIND OF GOD

(Do You Think You Are)

SLIM WHITMAN

MPERIAL

Olmperial Records, Inc

X8321

ASCAP 2:15

Hollywood U.S.A.

IF-801 Shapiro-Bernstein & Co. Vocal

A TREE IN THE MEADOW

(W. G. Reid)

SLIM WHITMAN

SOUND 7 STAGE

Tuneville Music (BMI) S-484

PROMOTIONAL COPY

Time 1:55 Distributed by Monument Rec. Corp.

NOT FOR SALE



LIL' OLE ME

JERRY SMITH

A Down Home Production 45-2542

SOUND 7 STAGE

Vaughn Pub. Co., Inc. (BMI) \$-485

PROMOTIONAL COPY

Time 1:55 Distributed by Monument Rec. Corp.

NOT FOR SALE

WISHY WASHY

(J. Smith)

JERRY SMITH

A Down Home Production

45-2542

45 RPM

RECORDS

VOCAL 590-3779 45-6151

Pub., Wonder-Conmar, BMI Time: 2:40

GROWING UP

(R. Isle - J. Isle)

JANE BENSON

JANE BENSON



RECORDS

VOCAL 59C-3780

45-6151

Pub., Kenny Marlow-Progressive, BMI Time: 1:54

SURRENDERING

(R. Isle)

Division of ATLANTIC AECORDS, NEW YORK, N. Y.



240 MADISON AVE.

NEW YORK, N. Y.

Prepared by Dr. A. E. Klein

Set No.

482

RECORD NO.

148A

45 R.P.M.

RK4B-0608

dictated by Gilbert T. Hodges

COMPLETE THEORY
REVIEW

90 wpm



240 MADISON AVE.

NEW YORK, N. Y.

Prepared by Dr. A., E. Klein

Set No. 482

45 R.P.M.

RK4B-0609

dictated by Bob Leonard

RECORD NO.

148B

COMPLETE THEORY REVIEW

90 wpm



CHANGE OF WIFE

(Sam Allred)

PROMOTION RECORD

Geezinslaw Music, Inc. BMI—2:49



NOT FOR SALE

Produced by: Kelso Herston

THE GEEZINSLAW BROTHERS P 5918

(45-54350)



BROOKLYN BRIDGE

(Lance Guynes-Bobby Bare)

PROMOTION RECORD

Central Songs, Inc. BMI—1:50



NOT FOR SALE

Produced by: Kelso Herston

THE GEEZINSLAW BROTHERS

P 5918

(45-54368)

DIRECT

RECORDS

45 RPM



Record No.

"WHEN" I"

(A. Evans)

AL EVANS

DIRECT

RECORDS

45 RPM

Record No.

"THE IDOLIZE SONG"

(A. Evans)

AL EVANS





U A 319 Time: 3:10 ZTSP 66296 United Artists Music-ASCAP Produced And Arranged By Don Costa

NOT FOR SALE

FERRANTE & TEICHER
THEME FROM THE MOTION PICTURE
"GOODBYE AGAIN"
(An Anatole Litvak Production)

RECORDS. INC. NEW YORK 19. N. 1





UA 319 Time: 2:39 ZTSP 66297

Arlou Music, Inc.-ASCAP Produced And Arranged By Don Costa

NOT FOR SALE

FERRANTE & TEICHER

POSSESSED

(FERRANTE AND TEICHER)

PECORDS. INC. NEW YORK 19. N. 1.



Gallatin Music Corp. Leonard Prod. Inc. BMI Time 2:22

MW-9356

THE HILL TOPPERS

Featuring Jimmy Sacca
"Ultra High Fidelity"

10-56

CALIF, TRADEMARK REGISTERED



Miller Music Corp. ASCAP Time 2:40



MW-9352

NO REGRETS

(Tobias-Ingraham)

THE HILLTOPPERS

Featuring Jimmy Sacca

"Ultra High Fidelity"

10-56

REGISTERED IN U.S. Ph. J. S. Ph. J.

R.CA VICTOR

47-7082 (H2PW-7519) C. N. Daniels, Inc., ASCAP. 45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIRELITY

JOHNNY'S DREAM

GOGI GRANT

with Kugo Winterhalter's Orchestra and Chorus

ADAS . JAHO JURE OF ALLOW

47-7082 (H2PW-7518) Sheldon Music inc., BMI



Orchestra and Chorus

2.0.M.E.N.A.

45)
EXTENDED PLAY

NON-BREAKABLE (with normal use)

A-54-4 Z A
With the
PROMENADE
Orch, & Chorus

MY HAPPINESS

Dottie Gray

ALL AMERICAN BOY

Rob Robbins

MANHATTAN SPIRITUAL

Bill King



45 EXTENDED PLAY

NON-BREAKABLE (with normal use)

A-54-4 ZB
With the
PROMENADE
Orch. & Chorus

MAY YOU ALWAYS

The Kane Sisters

STAGGER LEE

Al Freed

DONNA

Pat Vale





Gems of Music

HORALIERS



I'VE GOT SIXPENCE

LW-112

AGIALS MA HAMER WATCH COM

LEGUM NUMBER NINE Gems of Music

CHORALIERS



NGINES

WHIFFENPOOF SONG

LW-113 LW-113 COMPRESE WATCH COMPRESE C

CAVIC

447-0045 (B2VW-1029) 45 RPM

MOONLIGHT SERENADE

(Glenn Miller)

Glenn Willer and his Orchestra (Recorded—April 4, 1939)

Made a draw constant

447-0045 (D2VW-0028) (Collectors)

SUNRISE SERENADE

Glenn Miller and his Orchestra Recorded April 10, 1939



TO YOU, MY LOVE (Louis Gaste-Jack Lawrence)

GEORGIE SHAW



FALLEN ANGEL (Are: You Sorry)

/T and it is a second of

GEORGIE SHAW

A LITTLE BITTY TEAR

FROM DECCA ALBUM DL 4152 THE VERSATILE BURL IVES (Hank Cochran)



31330 (110,235)

Pamper Music, Inc. (BMI) (2:02)

BURL IVES

Vocal With Chorus And Instrumental Accompaniment

SHANGHIED

FROM DECCA ALBUM DL 4152 THE VERSATILE BURL IVES
(Mel Tillis-Marijohn Wilkin)



31330 (110,237)÷

Cedarwood Pub. Co. Inc. (BMI) (2:06)

BURL IVES

Vocal With Chorus And Instrumental Accompaniment



4-40878 (ZSP 39998)

JICL CARCOLL

JIMMY: CARROLL

Morks Reg. U.S. Por. Off. Morcos Registrolos

THE THE PROPERTY OF THE PARTY O

RECORD NO.

9-30078

(88555) (2:55) Vocal With Chorus And Orchestra Directed By JACK PLEIS

STATE OF THE PARTY OF THE PARTY

A FADED SUMMER LOVE

Phil Baxterl

GEORGIE SHAW

With:

THE DAVE LAMBERT SINGERS

WASCASSING BA BESEV RESONOR INC. WASCASSING

RECORD NO.

9-30078

(100322)+

(2:40)

Vocal With Chorus And Orchestra Directed By JACK PLEIS

NO ONE (Art Crafer-Bob Marcus)

GEORGIE SHAW

a little golden RAM RELORD SIDEA THE ONE RANGER INTRODUCES RIDE AN OLD PAINT

CHORUS & ORCHESTRA

a little DARM RECURD FF502 RAILROAD GORRAL CHORUS & ORCHESTRA

4-40908 (ZSP 41276) 45 RPM



: Columbia

ETLEEN RODGERS
with RAY CONNEFF
Works Reg. U.S. Pat Off. Marcas Red Strades.

4-40908 (ZSP4)277)

DON'T CALL ME SWEETIE (Cause I'm Bitter)

Leven B. Sherman weet Sherman with RAY CONNIFF

with RAY CONNIFF

Morks Reg. U.S. Par. Off. Marcas



DEAN MARTIN

Arranged and Conducted by Ernie Freeman 0333 (2916) Produced by Jimmy Bowen

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

(Morgan-Stock-Cavanaugh) Southern Music Pub. ASCAP - 1:58 Manufactured by Claude Productions, Inc.



WARNER BROS. RECORDS, INC.
MADE IN U.S.A.

DEAN MARTIN

Arranged and Conducted by Ernie Freeman (3036)

(3036) Produced by Jimmy Bowen

YOU'LL ALWAYS BE THE ONE I LOVE

(Skylar-Freeman)
Sands Music Corp.
ASCAP - 2:00
Manufactured by Claude
Productions, Inc.

RECORD

WELFARE CADILLAC (Guy Drake)

1 DIVISION OF

66432 Bull Fighter Music BM1-2:59 Produced by Biff Collie

AUDITION

A PRODUCT OF LIBERTY RECORDS



MEGA

STEREO

4-Star Music Co., Inc. (BMI) Produced by Jim Malloy for Cabin Hill Productions



PROMO COPY

> M2AS-1492 2:32 (Intro Time 0:09) © 1972 Mega Records

JERSEY 33 (Betty Jean Robinson)

PAT McKINNEY



MEGA

MONO

4-Star Music Co., Inc. (BMI) Produced by Jim Malloy for Cabin Hill Productions



PROMO COPY

> 615-0084 M2AM-1492 2:32 Intro Time 0:09

(Intro Time 0:09) © 1972 Mega Records

JERSEY 33 (Betty Jean Robinson)

PAT McKINNEY



MEGA

MONO

Contention Music (SESAC) Produced by Wally Cochran



PROMO COPY

615-0092

M2PM-1560 **2:54**

(Intro Time 0:09) © 1972 Mega Records

JOY RIDE
(Ted Harris)

CHARLIE HARRIS



STEREO

Contention Music (SESAC) Produced by Wally Cochran



PROMO COPY

615-0092

M2PS-1560

2:54

(Intro Time 0:09) (P) 1972 Mega Records

JOY RIDE

(Ted Harris)

CHARLIE HARRIS

HANK LOCKLIN

Vocal Accompaniment by The Jordanaires

Producer: Jerry Bradley





PLUG MONO 74-0634 AWKM-1341

NOT FOR SALE

Blue Crest Music Inc., BMI 2:39

Intro:08 End: Cold

LOVE HAS A MIND OF ITS OWN

(Dallas Frazier)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

HANK LOCKLIN Arranged by Bill McElhiney

Producers: Chet Atkins & Danny Davis





MONO 74-0634 WWKM-5043

NOT FOR SALE

Court Of Kings Inc., BMI

2:50

Intro:09 End: Cold

IMAGINATION RUNNING WILD (from the "Softly" album)

(from the "Softly" album)
(David Turner)

TMK(s) @ REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.



Not For Sale

MU 1353 MU 1353-1

Time 2:29

D. J. Copy

Glad Music/ Southtown-BMI Produced By: George Jones

PLUG SIDE

MAMA AND THE TEACHER AUSICOR RECORDS, INC KINDERGARTEN (G. Crysler)

BRENDA CARTER



Not For Sale

MU 1353 MU 1353-2 Time 2:22



D. J. Copy

Blue Crest BMI Produced By: George Jones

EVERYTHING'S FOUND A HOME MUSICOR RECORDS. INC WITH ME BUT YOU N. V. 10019 MADE IN US

(D. Frazier)

BRENDA CARTER

M-G-M SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Vanjo Music BMI 3:10



K13556 (N 50,042)

TONIGHT'S THE NIGHT MY ANGEL'S HALO FELL S.R. (Wright)

SHEB WOOLEY

Prod. By Jack Clement

Prod. By Jack Clement

Prod. By Jack Clement

Prod. By Jack Clement

M-G-M



R.P.M.

Tree Publ. **BMI** 2:30



NOT FOR SAL

K13556 (N 50,041)

ANCHORS AWEIGH

(MY LOVE)
(Wayne)

SHEB WOOLEY

Prod. By Jack Clement

A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN INC.



Courtesy of Little Richie Johnson Box 3 Belen, New Mexico

PR



59391 Time 2:23 NOT FOR SALE

ALL THAT'S KEEPING ME ALIVE

(Donna Fargo)

DONNA FARGO

Produced by Joe E. Johnson



Jat Music, Inc. (BMI) (45-1470-B)

PROMOTIONAL COPY



59391 Time 2:24

NOT FOR SALE

WISHFUL THINKING

(Wynn Stewart)

DONNA FARGO

Produced by Joe E. Johnson



RADIO STATION COPY

45 RPM 5-10327

JZSP 136866 2:22

Publisher:

Tree Pub. Co., Inc. (BMI)

WISH IN ONE HAND (Cry In The Other) -A. Inman-

AUTRY INMAN
Produced by Glenn Sutton
MARCAS REG. T.M. PRINTED IN J.



RADIO STATION COPY



45 RPM 5-10327 JZSP 136865 2:00 Publisher: Four Star Music Co., Inc. (BMI)

I CAN SEE AN ANGEL

-K. Adelman-

T M PRINTED IN U.S.A. EAIC MARCAS REG **AUTRY INMAN**

Produced by Glenn Sutton



Lynn Music Corp. (BMI) Time 2:30

(CH-1021)

OUR PILOT KNOWS THE SEA (Marshall-Smith)

CROSSROADS QUARTET



SPARTA

RECORDS
DISTRIBUTED BY KENT RECORDS
5810 SO. NORMANDIE AVE. LOS ANGELES, CALIF.

CALCOTE
PUB. CO.
(BMI)

TIME: 3:20



1002 - A
PRODUCED BY:
GORDON CALCOTE
45 RPM

"MARCH WITH ME"

(B. ELGIN - C. GRIFFI'N)

DON HUGHES

SPARTA

RECORDS

DISTRIBUTED BY KENT RECORDS

5810 SO. NORMANDIE AVE. LOS ANGELES, CALIF.

CALCOTE PUB. CO.

(BMD

TIME: 2:45



1002 - B
PROBUCED BY:
GORDON CALCOTE

45 RPM

"GETTING OVER YOU"

(B. ELGIN - D. HUGHES)

DON HUGHES



45 RPM



5-10388 ZSP 138188 2:10

THE PHOENIX FLASH

-R. Lane - C. Putman-

STAN HITCHCOCK

Produced by Glenn Sutton

MARCAS REG. T.M. PRINTED IN



45 RPM



5-10388 **ZSP** 138189 2:15

Y MEMORY -J. Peppers - J. Kandy-STAN HITCHCOCK

Produced by Glenn Sutton

Produced by Glenn Sutton

PRINTED IN U.S.A.

Prod By COPYING OF THIS RECORDING W Riley

PROPHES MUSIC Prod By W Riley S RECORDING IS STRICTLY UNAUTHORISED COPYING



Red River Songs BMI Prod. by L'ola Wager

BB 1001-A 626B-7973 X4KM-7974

The Secret Is Yours

(Eddie Miller)

RONNIE BLANE



Time and Tears (Chuck Rogers)

OKLAHOMP OKLAHOMP RONNIE BLAKE

CAVICTOR

47-5996 (E4VW-5894)



ST. LOUIS BLUES YODEL

Elton Britt

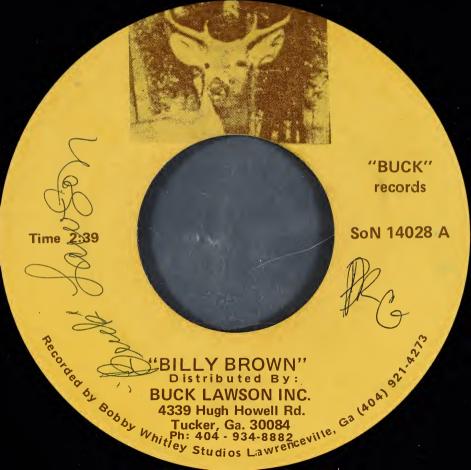
RCAVICTOR

47-5996 (E4VW-5895) 45 RPM
NEW ORTHOPHONIC
HIGH FIDELITY

THE SKATER'S YODEL

(C. R. Grean)

Elton Britt



Time 2:42

"BUCK" records

SoN 14028 B

"CLOGGING SHUFFLE"

Distributed By:

BUCK LAWSON INC.

4339 Hugh Howell Rd.

Tucker, Ga. 30084

Whitley Studios Lawrenceville



A DIVISION OF CHART

LIPS THAT TASTE OF HONEY

(Gene Hood)



Record No. 1045 (SW 11) **Peach Music** SESAC Time 2:06

GENE HOOD

806, 17th Ave., S., Nashville, Tenn.



RECORD CO A DIVISION OF CHART

JUST ANOTHER HEARTACHE

(TO GO THRU)





Record No. 1045 (SW 12) SESAC

Peach Music Time 2:22

GENE HOOD

806, 17th Ave., S., Nashville, Tenn.







RECORD CO
A DIVISION
OF CHART

PITCHING WISHING PENNIES

(Lynn Cramer)



Record No. 1040 (SW 9)

Peach Music SESAC Time 2:01

(Shy) CLYDE OWENS

896, 17th Ave., S., Nashville, Tenn.





RECORD CO A DIVISION OF CHART

NO TOMORROWS FOR ME (Gene Woods)



Record No. 1040 (SW 10) Yonah Music, Inc. — BMI Time 2:34

(Shy) CLYDE OWENS

806. 17th Ave., S., Nashville, Tenn.

Record No. 47-3782-A EL MAN.
(D. Pérez Prado)
Serez Prado and his Orchesti Perez Prado and his Orchestra







Herbie Fields, Alto And Baritona Sax; Nicky Drago, Trumpet; Rudy Cafaro, Guitar; Joe Black, Piano; Sharkey Nadaoka, Rarvey Lang, Drums



Produced by Mark Blackwood



CB-5094

Time :09 — 3:26

CINDY BAIZE
I'M LIVING IN TWO WORLDS



Produced by Mark Blackwood



CB-5094

CINDY BAIZE

I'M A WOMAN

SARCIUS

45r.p.m.

SIDE A

ABS 1000-S

EMP Co. (BMI)

THANK YOU, LORD

(W. J. Little - F. O'Neill)

JONI EARECKSON

Producers: Joe Long & Robby Adcock

A Rolling Coaster Production

Arranger: Jim Ed Norman

Arranger: Jim Ed Norman

BOX 69474 LOS ANGELES,

FB5 SARTTUS

45r.p.m.

SIDE B

ABS 1001-S

Adcock Music (BMI) Time: 3:16



WITH HIM

(Steven Hines - Long)

THE JONI EARECKSON SINGERS

Producers: Joe Long & Robby Adcock

A Rolling Coaster Production

Arranger: Jim Ed Norman

Arranger: Jim Ed Norman

BOX 69474 LOS ANGELES,



Publisher: Flyte Tyme Tunes **Avant Garde** Music (ASCAP)



DEMONSTRATION NOT FOR SALE STEREO ZS4-68568 ZSS 68568A @ 1988 CBS Records Inc. Time: 3:12

AFFAIR

J. Harris III-T, Lewis- Taken From The Tabu LP: "AFFAIR" OZ 44148/Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions

CHERRELLE



Froduced by Neison Larkin and Earl Thomas Conley



GOLD STANDARI STEREO 48-14351

GB-1433 GB-1435;A April Music, Inc /New and Used Music, ASCAP/Blackwood Music, Inc./ Land of Music, BMI

3:21

NOBODY FALLS LIKE A FOOL

EARL THOMAS CONLEY

TMIN(s) W Registered + MARCA(s) REGISTRADA(s)
RCA CORP - MADE IN U.S.A. # 1985 RCA/ARIOLA INTERNATIONAL



Preduced by Nelsoft Larkin and Earl Thomas Conley



GOLD STANDARD STEREO GB 44351 GB 44351-8

Blue Moon Music Ascal Music Ascal Full Armor Music BMI

DON'T MAKE IT EASY FOR ME

(from the Cost Marie It Easy for Me album, AHL1-4713) East-basines Conley Randy Scruggs)

ARL THOMAS CONLEY

TMN(s) I red = MARCA(s) REGISTRADA(s)
ICA CORP — MADE IN U.S A. 1989 RCA/ARIOLA INTERNATIONAL

(Leaning On) YOUR EVERLASTING LOVE (Steve Stone)

STEREO





Central Songs -BMI

> Intro. -: 07 Total - 2:28

2681

(S45-73223) Produced by EARL BALL

BOBBY AUSTIN

Arranged by Earl Ball

Arranged by Earl Ball

Okath

Arranged by Earl Ball

Okath

Arranged by Earl Ball

Okath

O

FOR YOUR LOVE

(Ed Townsend)

STEREO



Beechwood Music Corporation -BMI

> Intro. -- :00 Total - 2:50

2681

(S45-73222) Produced by EARL BALL

BOBBY AUSTIN

Arranged by Earl Ball

Arranged by Earl Ball

OF CAPITOL INDUSTRIES, INC., U.S.A.



RADIO STATION COPY



MONO VERSION 45 RPM 5-10786 JZSP 155358 Intro.:09 2:32 Publisher: **Blue Crest** Music, Inc. (BMI)

A CHAIN DON'T TAKE TO ME

- D. Frazier -

Arranged by Cam Mullins Produced by Glenn Sutton

ARCAS REG. T.M. PRINTED IN U.S.A.



RADIO STATION COPY



STEREO VERSION

45 RPM 5-10786

JZSS 155359

Intro.:09 2:32 Publisher: Blue Crest Music, Inc.

(BMI)

A CHAIN DON'T TAKE TO ME

- D. Frazier -

Arranged by Cam Mullins
Produced by Glenn Sutton
PRINTED IN U.S.P.

ARCAS REG. T.M. PRINTED IN U.S.P.

BRIGHT LIGHTS, **BIG CITY**

(Jimmy Reed)

STEREO



Capitol.

Conrad Music-BMI Intro.-:08 Total-2:33

(S45-80442)

Produced by GEORGE

SONNY JAMES

A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. U.S.A. The Southern Gentleman

TRUE LOVE LASTS FOREVER (E. Clayton-C. Smith)

STEREO



apitol.

Marson Incorporated BMI

> Intro .-- :00 Total-2:55

(S45-80440) Produced by

GEORGE

SONNY JAMES

The Southern Gentleman The Southern Gentleman



SG-103A Produced by: Tommy Hill Recorded at: Starday Studio



GT4-2033 ORIGINAL MONO **VERSION** Ft. Knox/BMI (P) 1979 Gusto Records, Inc.

COWBOY COPAS

OND

MFG. & DIST., Inc. • Markham. ALABAM



SG-103B Produced by: Tommy Hill Recorded at: Starday Studio Time 2:54



GT4-2033
ORIGINAL
MONO
VERSION
Ft. Knox/BMI
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Nashville, Tn.

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1FG & DIST TOE Markham, Ontario

THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY





THE ISLAND DEF JAM MUSIC GROUP





DUSTY DRAKE

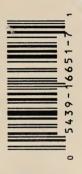


NASHVILLE

PRODUCED BY BILLY CRAIN, CLARKE SCHLEICHER AND PAUL WORLEY

> EMI April Music Inc./ Zomba Enterprises Inc./ Sufferin' Succotash Songs ASCAP





7-16651-A 3:47

From the Warner Bros. album DUSTY DRAKE (2/4-48051)

ONE LAST TIME

(Patrick Jason Matthews/Kerry Kurt Phillips)

DUSTY DRAKE

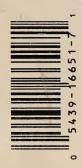


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(admin. by Talbot Music Publishing, Inc.
)/North Fork Music ASCAP





7-16651-B 3:25

From the Warner Bros. album DUSTY DRAKE (2/4-48051)

TOO WET TO PLOW

(Dusty Drake/Ron Harbin/Jerry Vandiver)

I Love You This Much

(Album Version)
(Jimmy Wayne/Chris DuBois/Don Sampson)
Produced by Chris Lindsey and James Stroud
Executive Producer: Scott Borchetta







SIDE A B0001239-21

45 rpm 4:00 Nashville DreamWorks Songs/Paper Angels Music/Sunchaser Music, LLC (ASCAP) admin. by Cherry Lane Music Publishing Company, Inc. (ASCAP); EMI April Music Inc./Sea Gayle Music (ASCAP)

JIMMY WAYNE

From the DreamWorks Enhanced CD JIMMY WAYNE

© 2003 SKG Music Nashville LLC d/b/a DreamWorks Records Nashville, distributed by Universal Music & Video Distribution, Corp.

Made in U.S.A.

www.jimmywayne.com www.dreamworksnashville.com

Paper Angels

(Album Version)
(Jimmy Wayne/Don Sampson)
Produced by Chris Lindsey and James Stroud
Executive Producer: Scott Borchetta





SIDE B B0001239-21

45 rpm 3:48 Nashville DreamWorks Songs/Paper Angels Music/Sunchaser Music, LLC (ASCAP) admin. by Cherry Lane Music Publishing Company, Inc. (ASCAP); EMI April Music Inc./Sea Gayle Music (ASCAP)

JIMMY WAYNE

From the DreamWorks Enhanced CD JIMMY WAYNE

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BNA

07863**69172-7** (07863-69172-7-A)

From the BNA Records releases, No Shoes, No Shirt, No Problems, 07863-67038-2/4



0 1178636 91727

THE GOOD STUFF 3:20

Craig Wiseman/Jim Collins (ASCAP/BMI)

KENNY CHESNEY

Produced by Norro Wilson, Buddy Cannon & Kenny Chesney
Tmk(s) ® Registered Marca(s) Registradas

® BMG Music. Five ® 2002 BMG Music



BNA

07863**69172-7** (07863-69172-7-B)

From the BNA Records releases, No Shoes, No Shirt, No Problems, 07863-67038-2/4



0 1178636 91727

A LOT OF THINGS DIFFERENT 4:44

Bill Anderson/Dean Dillon (BMI)

KENNY CHESNEY

Produced by Norro Wilson, Buddy Cannon & Kenny Chesney

Tmk(s) ® Registered Marca(s) Registradas

® BMG Music. **200 BMG Music**

FULL GROWN MAN

REG. U.S. PAT OFF MARCA PEGSTRADA
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33047

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WITTY: WELLS

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MCARECTER

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MED BY MCR RECORDS, INC.,

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TA SECOND SECTION





AND RED BY V.

ONLY YOU

(Ram-Rand-Molor)

Wildwood Music - BMI



2:12

14-5735

A SUBSIDIARY OF

ME PRETTY WORD

(Mansfield)

Slim Willet Songs - BMI



2:12 66012

IM-5733

Reba McEntire I'm Gonna Take That Mountain

(J. Salley & M. Peirce) From the MCA Nashville CD & Cassette B0000451-02/04

@ 2003 MCA Nashville. a Division of UMG Recordings, Inc.





A SIDE B0001404-21

3:18

Produced by Reba McEntire. **Buddy Cannon and** Norro Wilson



** A UNIVERSAL MUSIC COMPANY MCA Nashville, a Division of UMG Recordings, Inc.

Reba McEntire Sky Full Of Angels

(B. Collins, C. Mills & L. Stewart) From the MCA Nashville CD & Cassette B0000451-02/04

@ 2003 MCA Nashville. a Division of UMG Recordings, Inc.





B SIDE B0001404-21

3:50

Produced by Reba McEntire. **Buddy Cannon and** Norro Wilson



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THE WILKINSONS

PRODUCED BY MAC McANALLY



0 5439-16766-

From the Giant album SHINE (4/2-24769)

7-16766-A 3:12 (Album Version)

EMI April Music Inc./Waltz Time Music, Inc. (all rights for Waltz Time Music, Inc. controlled and adm. by EMI April Music Inc.) ASCAP

I WANNA BE THAT GIRL

(Walt Aldridge/Brad Crisler)

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THE WILKINSONS

PRODUCED BY DOUG JOHNSON, RUSS ZAVITSON AND TONY HASELDEN



0 5439-16766-

From the Giant album HERE AND NOW (4/2-24736)

7-16766-B 3:30

(Album Version)

Golden Phoenix Music Corp./ Kiayasongs Music Publishing/ Ultimate Pitch Publishing (adm. by Golden Phoenix Music Corp.)/ Braveheart Publishing/Dreaming in Public (Braveheart Publishing Inc. adm. for the world by Dreaming in Public) SOCAN

1999

(Steve Wilkinson/Lawrence Corky Lang/ John Heaton/William Wallace)

® 2000 Giant Records, manufactured exclusively by Warner Bros. Records Inc.



45 RPM STEREO

B-8110 x500779

KIM WILDE KIDS IN AMERICA (3:19)

(R. Wilde-M. Wilde) Finchley Music, Inc.-ASCAP
Produced by Ricky Wilde
Engineer: Stephen Stuart
(from the forthcoming LP "Kim Wilde" - ST-17065)
An Original RAK Records Ltd. Recording
Recorded in England
@ 1981 RAK Records Ltd.



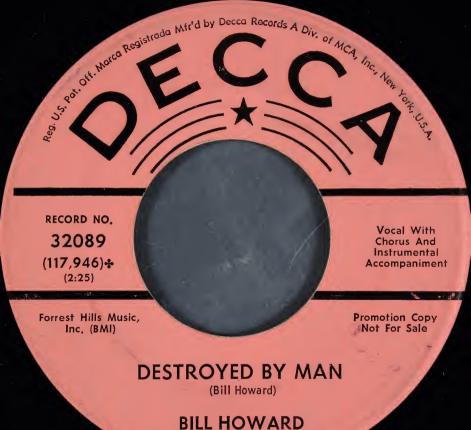
45 RPM STEREO

B-8110 X500782

YOU'LL NEVER BE SO WRONG (4:06)

(R. Wilde-M. Wilde) Finchley Music, Inc.-ASCAP
Produced by Ricky Wilde
Engineer: Stephen Stuart
(from the forthcoming LP "Kim Wilde" - ST-17065)
An Original RAK Records Ltd. Recording
Recorded in England
P 1981 RAK Records Ltd.







64-40202

Square Dance Music (45-4504)Y

OCEAN WAVES
(Traditional)
TEX WILLIAMS

And His Western Caravan



64-40202

Square Dance Music (45-4488)Z

CHINESE BREAKDOWN

(Traditional)
TEX WILLIAMS

IEX WILLIAMS

And His Western Caravan

1. C4 410 0

WIND ON DICCY SICOSOS' INC. WITH TOPH U.S.

RECORD NO. 9-30435 45-L 10019 2:41

Vocal
with Quartette
and Orchestra
Directed by
HANK PENNY

WALKIN' TO MISSOURI

(Bob Merrill)

SUE THOMPSON



RECORD NO.
9-30435
45-L 10020◆
2:26

Vocal
with Quartette
and Orchestra
Directed by
HANK PENNY

RED HOT HENRY BROWN

(Fred Rose)

SUE THOMPSON



6034 SQUARE DANCE WITHOUT CALLS 45XR-64

ARKANSAS TRAVELER
HARLEY LUSE

And His Orchestra

A CONTRACTURED BY BRUNSWICK RADIO CORP. NEW TORK 9-55030 THE GREEN, GREEN MOUNTAINS
(Chuck Meyer-Biff Jones)

KITTY KOVER

A CONTROL OF THE PROPERTY OF A CTURED BY BRUNSWICK RADIO CORP. NEW TORKS

9-55030 (102,692)*

Vocal With Orchestra Directed By MILTON DELUGG

LIPS THAT LIE (Chuck Meyer-Biff Jones)

KITTY KOVER







LEXTON RECORDS



1-00100-A

P 1982 FS Productions

© 1982 FS Music, BMI

Stereo 45 rpm T - 3:10

SHINING THROUGH (M. Fuller/G. Hollingsworth)

MARSHA FULLER

Produced by Lexton Records



LEXTON RECORDS

1-00100-B

@ 1982 FS Productions

© James T. Tuck

1957 Tenn. Music

KEEP WALKING (James Thomas Tuck)

MARSHA FULLER

Produced by Lexton Records

Stereo 45 rpm T - 2:37

CTAMPEDE

RECORDS

Produced by Chuck Chellman



Touchdown Music BM -2:33 (11648)

"DOES HE MEAN THAT MUCH TO YOU" (C. Jenkins)

DARRELL HARKINS

P. O. Box 1690, Nashville, Tennessee

STAMPEDE

RECORDS

Produced by Chuck Chellman



45 RPM Adventure Music ASCAP--2:37 (11649)

"WHY DO WE HAVE TO LOVE AT ALL"

(G. Russell)

DARRELL HARKINS DARRELL HARKINS 37202

MODOUBT.

BRANE

ASID SOLD OUT IN U.S.A.

inappear was in a submitted a simple reco-

Excuse Me MR. • 3:04
Just A Girl • 3:29
HAPPY NOW? • 3:43
Different People • 4:34
HEY YOU • 3:34
The Climb • 6:37

SIXTEEN • 3:21 Sunday Morning • 4:33 DON'T SPEAK • 4:23 You Can Do It • 4:13 WORLD GO 'ROUND • 4:09 End It On This • 3:45 TRAGIC KINGDOM • 5:31







PRODUCED BY MATTHEW WILDER

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Spiderwebs • Excuse Me Mr. • Just A Girl • Happy Now? •

Different People • Hey You • The Climb

92580-4 SR

°DO









Produced by Matthew Wilder
Mixed by Holmon & Paul Palmer
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NO DOUBT . TRAGIC KINGDOM

Sixteen • Sunday Morning • Don't Speak • You Can Do It • World Go 'Round • End It On This • Tragic Kingdom

Tra in MA

92580-4 SR

digalog









Produced by Matthew Wilder
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A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS

-ELEVENTH DREAM DAY
"I COULD BE LOST" 3:37 DOLBY C/C
FROM LP "LIVED TO TELL" (82179)
ATLANTIC RECORDS



ARISTA RECORDS

STRAITJACKET FITS 'DOWN IN SPLENDOUR' 3:35 7/1/91

ATTENTION VIDEO PROGRAMMERS:

PLEASE DUB AND RETURN TO:

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NATIONAL DIRECTOR

ROCK & VIDEO PROMOTION

ARISTA RECORDS INC.

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NY NY 10017

<u>VHS</u>

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A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS 8-CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-SKID ROW
"18 & LIFE" 3:52 DOLBY
FROM LP "SKID ROW" (81936)

-BIG BIG SUN
"STOP THE WORLD" 4:05 DOLBY
FROM LP "STOP THE WORLD" (81964)
ATLANTIC RECORDS

-THE D.O.C.

"IT'S FUNKY ENOUGH" 4:58 DOLBY

FROM LP "NO ONE CAN DO IT BETTER" (91275)

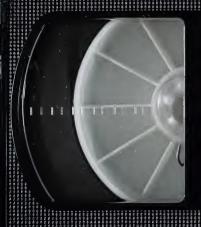
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A-T-L-A-N-T-I-C ATCO:COTILLION:RECORDS SKID ROW, BIG BIG SUN, THE D.O.C.







Enigma Records

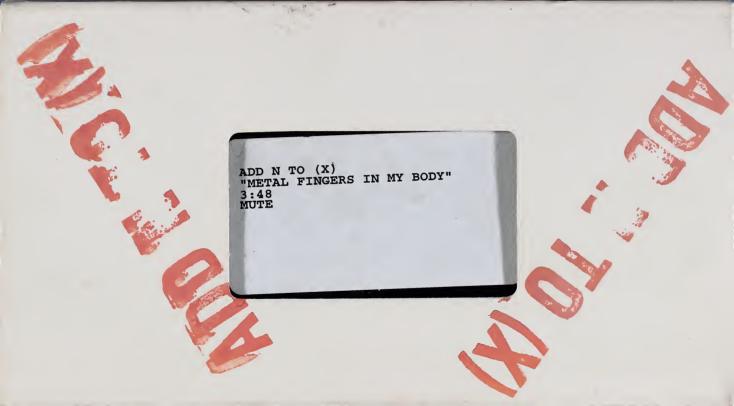
Mojo Nixon & Skid Roper "Elvis Is Everywhere"

> 3:37 The Dead Milkmen

"Big Time Operator" 2:29

HiFi Stereo





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NIRVANA "In Bloom"
HELMET "Unsung"
RED HOT CHILI PEPPERS "Soul To Squeeze"
SMASHING PUMPKINS "Cherub Rock"
SOPHIE B. HAWKINS "California Here I Come"
NIRVANA "Sliver"
R.E.M. "The Sidewinder Sleeps Tonight"
OPAL "Happy Nightmare Baby"
SONIC YOUTH "Shadow Of A Doubt"
RIDE "Vapour Trail"
NIRVANA "Come As You Are"
MR. BUNGLE "Travolta"
MAZZY STAR "Halah"
FAITH NO MORE "Midlife Crisis"

SILVEY+CO.

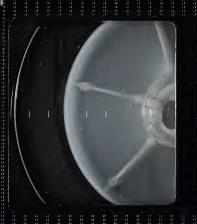
KEVIN KERSLAKE

8306 Wilshire Boulevard, #2300, B.H., CA 90211 (213) 936-2137

DIRECTOR/CAMERAMAN

NIRVANA "In Bloom" HELMET "Unsung" RED HOT CHILI PEPPERS "Soul To Squeeze" SMASHING PUMPKINS "Cherub Rock" SOPHIE B. HAWKINS "California Here I Come" NIRVANA "Sliver" R.E.M. "The Sidewinder Sleeps Tonight" OPAL "Happy Nightmare Baby" SONIC YOUTH "Shadow Of A Doubt" RIDE "Vapour Trail" NIRVANA "Come As You Are" MR. BUNGLE "Travolta" MAZZY STAR "Halah" FAITH NO MORE "Midlife Crisis"

Insert this side into recorder A Do not touch the tape inside



LENNY KRAVITZ "ALWAYS ON THE RUN" LENGTH: 3:57 MINS. 608208 03/15/91 D144296 VIRGIN RECORDS VIEWING CASSETTE







KELLY WILLIS 3:41 *STEREO* GEORGE STRAIT I KNOW ME" 2:44 *STEREO* ARISTO VIDEO PROMOTION 1620 16TH AVE. SOUTH NASHVILLE, TN. 37212



PLEASE RETURN TO:

JEFF WALKER/CRAIG CAMPBELL

ARISTO VIDEO PROMOTIONS

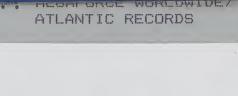
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NASHVILLE, TN 37212



A.T.L.A.N.T.I.C ATCO: COTILLION: RECORDS TESTAMENT "TRIAL BY FIRE" 4:18







ADD N TO (X)
"METAL FINGERS IN
3:48 MUTE

ADD N TO (X)



LENNY KRAVITZ "ALWAYS ON THE RUN" LENGTH: 3:57 MINS. 03/15/91 D144296 9247 Alden Drive Beverly Hills, CA 90210 (213) 278-1181 VIEWING CASSETTE

KELLY WILLIS GEORGE STRAIT "BABY TAKE A PIECE OF MY HEART" KNOW ME" ARISTO VIDEO PROMOTION NASHVILLE, TN. 37212

NEW GRASS REVIVAL "CALLIN' BATON ROUGE" 2:38 the state of the s (c) 1989 CAPITOL RECORDS. INC.

T.L.A.N.T.I.C TESTAMENT TRIAL BY FIRE" 4:18 DOLBY ATCO COTILLION - RECORDS LP "THE NEW ORDER"(81849)



THE GREAT PRETENDER TWILIGHT TIME

SMOKE GETS IN YOUR EYES REMEMBER WHEN THE MAGIC TOUCH

ENCHANTED

ONE IN A MILLION

MY PRAYER ONLY YOU

MY DREAM

HEAVEN ON EARTH I'M SORRY





The Great Pretender THE PLATTERS

Mercury HIG Puston IDELITY

GREAT HITS THROUGH THE YEARS

1955 • THE GREAT PRETENDER

(Buck Ram) Southern Music Publishing Co., Inc. (In Behalf of Panther Music Corp.) (Ascap) 2:35

1958 • TWILIGHT TIME (Buck Ram, Morty Nevins, Al Nevins, 4 Artie Dunn) Porple Music Corp. (BMI) 2:47

1958 - SMOKE GETS IN YOUR EVES (Otto Harbach & Jerome Kern) T. B. Harms Co. (Ascap) 2:49

1956 . (YOU'VE GOT) THE MAGIC TOUCH (Buck Ram) A M.C., Inc. (Ascep) 2:23

1959 · ENCHANTED (Buck Ram) Choice Music, Inc. (Ascap) 2:50

1957 · ONE IN A MILLION (Tony Williams & Gene Miles) Argo Music (BMI) 2:61

1956 · MY PRAYER (Jimmy Kennedy & George Boulinger) Skidmore Music Co. (Ascae) 2:45

1955 + ONLY YOU (AND YOU ALONE) (Buck Ram & Andre Rand) Wildwood Music, Inc. (BMI) 2:23

> 1959 • REMEMBER WHEN (Minkey Addy & Runk Rom) Parole Music Corp. (RMI) 2:49

1957 • MY DREAM (Buck Ram) A.M.C., Inc. (Ascap) 2:26

1956 · HEAVEN ON EARTH (Buck Ram) Southern Music Publ. Co., Inc. (In Behalf of Panther Music Corp.) (Ascap) 2:33

> 1957 • I'M SORRY (Buck Rum, Peter Tinturin & Billy White) Wildwood Music, Inc. (BMI) 2:63

Encore Of Golden Hits THE

Other albums by The Platters:

MG 20146 THE PLATTERS

MC 20212 A COLLECTION OF GOLDEN HITS-The Platters Diamonds, Gaylords & Crew Cuts

THE PLATTERS, Vol. II

THE FLYING PLATTERS

SR 60043/MG 20366 AROUND THE WORLD WITH THE

FLYING PLATTERS SR 60160/MG 20481 REFLECTIONS

Play your Mercury regular Monaural long-play recordings on a Stereo phonograph? Please do. The sound quality of any Mercury long-play recording is actually enhanced on a Stereo phonograph.

In the five years since The Platters first were introduced to a Mercury representative in the West Los Angeles home of their manager Buck Ram, they have never been out of the best seller list. Though it took 90 days in 1955 before disc-jockey Bob Salter of Seattle kicked off their first bit "Only You", there has

never been a 90 day drought of hits since then. The yearly itinerary of this group reads like a world atlas. They have appeared in Australia, New Zealand, Singapore, Greece, all of South America, Switzerland, France, Belgium, Mexico, North America, Canada, Tunisa, Algeria, North Africa and Israel. They have worked everything from outposts of the

French Foreign Legion to ancient Roman arenas which were renovated recently. They have been the guests of kings and presidents along with their tutor and manager, Buck Ram.

The hits herein have been released by record companies using labels in 16 different foreign languages. They're Mercury's international ambassadors of musical good-will.

Zola Taylor, Paul Robi, Herb Reed, Tony Williams, and David Lynch are truly working just as hard for international understanding as Acheson, Dulles, Herter incorporated.



ATTER



THE ERA OF

TOMMY DORSEY

ON THE SUNNY SIDE OF I'LL NEVER SMILE AGAIN SWING LOW SWEET CHARIOT EVERYTIME I FEEL THE SPIRIT BOOGIE WOOGIE HAWAIIAN WAR CHANT

SOMEBODY'S KNOCKIN' AT MY DOOR

WADE IN THE WATER



SUMDO SUMDO

































ZUMDO(

RECORDS

























MST Indicates Storeo Catalog Number















WOODY ALLEN STANDUP COMIC 1964–1968

Recorded Live at Mr. Kelly's Chicago, March, 1964

Side II 1. N.Y.U.

2. A Love Story

3. The Police

4. Down South 5. Summing Up







MTI export MEDIA INFORMATION

37-20 30th STREET, L.I.C., N.Y. 11101 • (718) 786-8473 Fax: (718) 729-3193

The Paris Ford Project: Ref: "2 FAR"

ROAD TOUR

The Paris Ford Project consist of; Bassist Paris Ford, Vocalist James "crab" Robinson, Guitarist Abdul Wali Muhammad and Drummer Dwayne Perdue



between them the group has played with a wide range of artist every one from Jazz great Stanley Turrentine to rapper Kurtis Blow. The Paris Ford Project are most of the original members of the very first B.B.&Q. Band (Brooklyn, Bronx,& Queens Band) and the Group "CHANGE".

PARIS FORD - Bass/Vocals

BORN: July 23 New York N.Y. Leo

PARIS FORD began his musical career at the age of 14. It spans from Jazz, Jazz fusion to urban Dance Pop music, He is formerly Bassist for Rick James. He also has Toured and or Recorded with such acts as Rick-Tames, New Edition, was the leader of Capitol recording artist B.B.&Q Band which had the dance hit-"ON THF BEAT". Evelyn "Champagne" King, Stacy Lattisaw, Val Young, Arthur Baker, Village People, Jazz fusion Violinist Michael Urbaniak, Urszula Dudziak, Jean Carn, Lonnie Liston Smith and the Comsic Echos, Norman Conners and the Star ship Orchestra etc. just to name a few.

James "crab" Robinson - Vocals "

Born: Sept.7 Springvalley, N.Y. Virgo

Former lead vocalist for the group "CHANGE", Jeff Lorber, and has a solo album entitle "GUILITY" on CBS/Tabu records.

Dwayne Perdue - Drums/vocals

Born; July 25 Bronx, N.Y. Leo

Has toured and or recorded with with: The B.B.&Q Band, Evelyn "Champagne" King, Phyllis Hyman, Jean Carn, Jocelyn Brown, and Herbie Mann etc.

Abdul Wali Muhammad - Guitar/vocals

Born; Dec. 22 Brooklyn, N.Y. Capricorn

Has toured and or recorded with; Stanley Turrentine, B.B.&Q Band, Kurtis Blow Norman Conners, Lonnie Liston Smith, and Bobbi Humphrey etc.

CONTACT: The Provocative Entertainment Group Inc. (212)671-8465 or M.T.I. # above

INTERVIEWERS INFORMATION: (IN THE ORDER OF THE MEDIA INFORMATION)

PARIS FORD-BASSIST/VOCALIST ACTS TOURED AND RECORDED WITH:

'86 RICK JAMES - RECORDED LATEST ALBUM "THE FLAG" HIT SINGLE SWEET AND SEXY THANG AND SLOW AND EASY (MOTOWN RECORDS).

EVELYN "CHAMPAGNE" KING - TOURED GERMANY, HOLLAND AND BERLIN.

'84 NEW EDITION - HEADLINE WESTCOAST TOUR W/OPENING ACTS DAZZ BAND & FORCE M.D.'S.

VAL YOUNG - (VAL & THE BOYS) RECORDED ALBUM (NEVER RELEASED).

'83 STACY LATTISAW - TOURED EASTCOAST, BERMUDA AND JAMAICA (FEST)

VILLAGE PEOPLE - TOURED SOUTH AMERICA.

ARTHUR BAKER - PRODUCER AND OWNER OF STREETWISE RECORDS, I RECORDED MOST BASS TRACKS FOR STREETWISE HITS.

'82 MICHAEL URBANIAK - JAZZ FUSION VIOLINIST TOURED MIDWEST AND RECORDED ECSTASY ALBUM, FEATURING JAZZ VOCALIST URSZULA DUDZIAK, C.B.S. REC.

NORMAN CONNERS - RECORDED "MR. C" ALBUM ARISTA REC. AND TOURED EAST AND WESTCOAST W/SOME DATES BACKING UP JEAN CARN & GLENN JONES.

*80-81 B.B.&O BAND - RECORDED 1st ALBUM HIT SINGLE "ON THE BEAT" CAPITOL RECORDS AND TOURED EASTCOAST W/TEDDY PENDERGRASS & PARTI LABELLE. (ME'LISA MORGAN WAS A BACK UP SINGER FOR B.B.Q)

LONNIE LISTON SMITH - RECORDED "LOVE IS THE ANSWER" C.B.S. REC. AND TOURED U.K. AND U.S.

I ALSO APPEAR IN A MAJOR MOTION PICTURE:

CRIME AND PUNISHMENT (release '88)

CHARACTER: MUSICIAN IN BAR

DIRECTED BY: KAHN/PRESTON

PRODUCED BY: DREAM BIRD PROD.

COMPANY: ORION PICTURES

FEATURE FILM: STAR REFLECTIONS (release July '87)
CHARACTER: TIME BAND MEMBER (INPERSONATOR)
DIRECTED BY: PAUL DE SILVA
PRODUCED BY: DE SILVA/TSS-ONY PROD.

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PARIS FORD's Cinematography;



VIDEO: EDDIE MURPHY'S "PARTY ALL THE TIME" PLAYED GUITAR IN BACKGROUND STUDIO SCENE.

DIRECTOR: ED GRILES
PRODUCED: N.LEE LACY

RICK JAMES "GLOW" PLAYED GUITAR IN CONCERT STAGE SCENE.

DIRECTOR: RICHARD MARTIN'
PRODUCED: MARY JANE PROD.

MOVIE: FORT APACHE THE BRONX

CHARACTER: GANG MEMBER IN FRECINCT DIRECTED BY: DANIEL PETRIE PRODUCED BY: DAVID SUSSKIND, MARTIN RICHARD, GILL CHAMPION COMPANY: TIME-LIFE FLIM

CRIME AND PUNISHMENT (released*88)
CHARACTER: MUSICIAN IN BAR
DIRECTED BY: KAUN/PRESTON
PRODUCED BY: DREAM BIRD PROD.

REFLECTIONS

CHARACTER: TIME BAND MEMBER (INPERSONATOR) DIRECTED BY: PAUL DE SILVA PRODUCED BY: DE SILVA/TSS-ONY PROD.

WRITTEN, PRODUCED & ARRANGED BY RICK JAMES

Recorded and Mixed at The Joint Recording Studio, Buffalo, New York My Right Arm Engineer: Tom Flye Assistant Engineers: Mr. Bill Waldman and Bruce Kane

Mastered at Sterling Sound, New York City by Jose Rodriquez

RICK IAMES:

Lead and Background Vocals Bass Drums, Keyboards Timbales, Sitar, Tablas ongas &

ADDITIONAL MUSICI Levi Ruffin: Synthesis

Background Vo Danny LeMelle: H ns and Synthesizers Kenny Hawkins: ad and Rhythm

LaMorris Pa Paris Ford: Bass

Nate Hughes: Percussic Greg Levias: Piano and Synthesizers

ADDITIONAL BACKGROUND VOCALS:

Val Young on "Freak Flag"

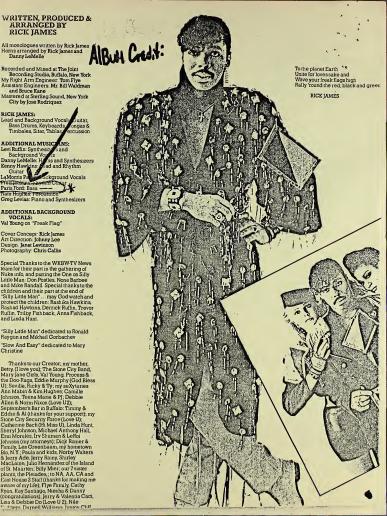
Cover Concept: Rick James Art Direction: Johnny Lee Design. Janet Levinson Photography: Chris Callis

Special Thanks to the WKBW-TV News team for their part in the gathering of Nuke info, and putting the One on Silly Little Man: Don Postles, Nona Barbee and Mike Randall. Special thanks to the children and their part at the end of "Silly Little Man" ... may God watch and protect the children: Rashika Hawkins. Rashad Hawkins, Derrick Ruffin, Trevor Ruffin, Trilby Fishback, Anna Fishback, and Linda Hunt.

"Silly Little Man" dedicated to Ronald Raygun and Mikhail Gorbachev

"Slow And Easy" dedicated to Mary Christine

Thanks to our Creator; my mother, Betty, (I love you); The Stone City Band, Mary Jane Girls, Val Young, Process & the Doo-Rags, Eddie Murphy (God Bless U); Seville, Ricky & Ty; my seXytaries Ann Mabin & Kim Hughes; Camille Johnson, Teena Marie & PI; Debbie Allen & Norm Nixon (Love U2); September's Bar in Buffalo: Timmy & Eddie & Al (thanks for your support); my Stone City Security Force (Love U); Catherine Bach (Hi Miss U), Linda Hunt, Sheryl Johnson, Michael Anthony Hall, Esai Morales, Irv Shuman & LeRoi Johnson (my attorneys); Dick Romer & Family, Les Greenbaum, my hometown Blo. N.Y.: Paula and kids. Norby Walters & Jerry Ade, Jerry Rainy, Shirley MacLaine, Julio Hernandez of the Island of St. Maarten; Billy Mier; our 7 sister plants, the Pleiades,; to NA, AA, CA and East House 2 Staff (thanks for making me aware of my life); Flye Family, Cathy Ryan, Kay Santiago, Niesha & Danny (congratulations), Jerry & Valentia Caci, Lisa & Debbie Do (Love U 2); Nile





PARIS FORD

MEDIA INFORMATION

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The PARIS FORD PROJECT "2 Far" has already been released in Europe with rave reviews and great sales. As of July 30th the single will be released in the U.S.

CONTACT: The Provocative Entertainment Group Inc. MGMT: (212)671-8465 or M.T.I.

nn Two Ships (In The Night)

The" Conley
y 1 Jackson, E. Collins
E. Pfanise, ASCAP/Illack Stallion,

aged, easy-paced number 'ely setting for Jackson's

tiolp The Children (5:16)

Daniste
Gaye, M.C. Hammer
ete Histi II, ASCAP/RMI
(12 inch revewed Jan. 20)

I Body Talk (4.20) of Losler, Thomas McElroy of R Gallway, O Tosler, L. 11, then/PRI-Two hall Engli/PRI, is in PolyGrain) (cassette single)

a commercially viable ougget.

ATHRING WONDRESS GOI TO

Cloud I Wear II Dul 14 301

1. Rabylece col Rabylece, D. Roislel o Inp 1 bp Chic/Kear, BMI 1 (c/n CBS) (12 inch singl vocalist for S.O.S. Band th this L.A. & Babyface hat evokes all the clurin t recent bits.

AN Born To Fight (2 46) of Kershenhaum, Iracy Chapman Internati IE April Purple Rabbil, ASCAP

peting adds bluesy spice s proven formula of

Suspicious (5:18) ran Steppeard, Jinsmy Varnas repeard, J. Varnes Land/Stanton's Gold/April Joy

as, Ji 2 inch single) jack base stordily inton's soulful vocal.

ingling Baby (S n7) Cool J Imilit I) Simon B Latture (K1)/L L Cool J/Del Jam, ASCAP 1207 (c/o CRS) (12 Inch reviewed

if My Heart (3 59)

Itis Wason rdoons/Az One, ASCAP 18 (12 inch single

on R&B hallad in the By andd, which given deserved ould moke a splash. 9 120 9600

eigenfating personally

ARR Love Wasted (4.05) the '99s. tobby It, Mary D

7 III-e Hny, Bam Bam
Inot IIM
1967 CURITY SURIFS John Deere Letter (2-3m)

laced production, and a country-to-thecore song written by Roger Miller and Justin Tubb, Johnny Wright enjoyed a No. 22 bit with this back in 1964.

PA THE SELL STORE CONTROL SOME SELECTION OF THE PARTY OF

EART THOMAS CONLEY Bring Back Your Love To Me (3 4R) PHODUCERS: Randy Scrupes, Ferl Thomas Conley WITTER: John Hatt PUBLISHERS: Whistling Moon Traveler/Careers, RMI RCA 9121-7-R

Softly snug and consistent in quality, this song is another in Conley's growing collection. Simple production is tight, but lacks feeling. WILLIE NELSON The Highway (3.55)

PRODUCEII: Fred Foster WRITERS-T. Conners, R. Wesley Pullussi ER: J.D. Sandnier III, BMI Columbia 38 73249 A beautiful, soft, and wistful rendering creates an overpoweringly toclancholy mond, This brilliant, passionate portrait of loneliness and days gone but not forgotten receives a masterful performance from Nelson.

JENNIFER MCCARTER & THE MCCARTERS Rallas Re Home Soon (3:09) PRODUCERS: Paul Worley, Ed Seay William New Floor

PURI ISHI II Doundhead, BMI Warner Rres. 7-19964 The McCarters snund more mature and less folksy than usual in this implaring midtempo threat.

MDF BANDY & BECKY HDBBS Pardon Me (Haven'l We Loved Somewhere Belore) (3:09) PRODUCER Randy Scruggs WRITE HOLISTED PUBLISHER Irving, BMI

Curh Curb-010 Bandy takes on former singing partner Hobbs, dosts off her own 1984 single effort, and coverges with a terrific lunky-tonk icebreoker.

BILLY "CRASH" CRADODCK To Love Somebody PRODUCER: Nelson Leikin WILLEIS, Robin Gibb, Harry Gibb PUBLISHER: Gibb Brothers, BMI Allantic PR 3058 2

Bath Narvel Felts and Hank Williams Jr. have tried to breathe significance into these characteristically disjointed Gildi lyrics. Craddock's vigorous vocals and pup backing autelass the umterial.

SUSI BEATTY Nobody Loves Me Like The Blues

(3:54)
PINODUCT R: Jerry Kennedy
PINODUCT R: Jerry Kennedy
WRITHS Sass Really, Jim Allison, Dan Chauvin
PURI ISHI NS. S.G.P / Meril Massic/ Allisongs,
BMI/10 C, Radioactivo, ASCAP
Starway SW-1207-7 Heatty continues to be one of the

bright stars on the horizon with this surdenic down-and-bluesy lament.

BOBBY VINION What Did You Do With Your Old 45s (3:55) Viol 433 (3:55)
PRINTING R. Jerry Kennedy
WIGH INS. Pain A. Hannis, George Pickerd
PURIL ISSERS: Better Times, RMI/Coather, ASCAP
Curb 013

A nostulgir golden oldir theme benefits from a '50s feel thanks hen 'Glis singer who sounds even belter in

WHILES Chapen tailland burinster the by Pop i

TOUCH OF COUNTRY Ain't Gonna Do You No.

PRODUCT II. Leonie Wright
WRITER Jerry Loller
PUBLISH II Wing Tlp:/ATV, RMI
Overlun Lee OLR45-139

Experts at harmony, Touch Of Country picks up the rhythm and tosses this sussy, tightly produced number to the listener. Contact: 615-255-1181

ROOSTER QUANTRELL A LITTLE While (2 45) PRODUCELL Colonel Busiles Doss WRITER Rustes Unes PUBLISHER Busiles Doss, RMI

Stardust 1094 Yet another radio-quality number from the honestly country Quantrell. Delivery is consistently sincere and wailing steel tracks add depth to this pasy-moving ditty. Contact: 615-649-

DANCE

material section of the transaction in

MADDNINA Keep It Together (7:50) PRODUCERS: Madonna, Stephen Bray WRITERS: Madonna, S. Bray PUBLISHERS: WB/Rieu Disque/Webo Girl/Black Lion, ASCAP MIXER: Shep

MIXER: Step Pellibone Sire 0-21427 (c/o Warner Bros ((12-inch single) The attack of the Soul II Soul-inspired remixes continues. In this case, the Material Girl rises above the heat and unveils a most riveting voral performance.

AND AND A THE RESERVE

BRAT PACK You're The Only Woman 16:351 BRAT PROK. TOUTE THE VITY WOMAN 10:334
PRIDDICERS: Robert Clivilles, David Cola
WRITER David Park
PURI ISSEN: Robicon, RMI
MXXXIV: Robert Clivilles, David Cola
Vendella VE-7027 (c/o AAM) (f 2-inch single) Cover of the Ambrosia golden oldie should be the acc in the hole for crossover programmers. Spirited

lmnks abound.

4900

PAULA BRION That's How He Stole My Love From You (7:29)
PRICKLUCERS Round Burrell, Justin Streuss
WRILLER R. Burrell
PURILSHERS: Virgin/Mysterz, ASCAP
MXERS: Justin Strauss, Thep Dayer
Torung Boy 10 946 (12-inth single) Brion treads on Bas Noir territory with kinetic results. R&H/club number perculates with a sensuous book and yound persundity. Contact: 212-722-2211.

CONCEPT OF ONE FEATURING TONY MORAN Dance With Me (7:33)

Dance Tills me Visco PHIDDUCI R Tony Mman WHITEL A Tripoli PUIRUSHEIIS Andy Panda/Zomba/Culting Records, MIXERS: Tony Moren, Alilo Marin, Tommy Uzzn Calling Cil 234 (12 mcb single) Former Latin Ruscul steps into the solo spotlight with this techno-save Latin hip-hop kicker, Condact: 212-567-

FASCINATION Remember . . . (7:80) PRODUCERS Rob Strele, Aido Menn WHILERS B Strele, P. Schwartz, S. Smith PUBLISHERS Linnar, Strong Songs, ASCAP Linner Minic (1M 400 (12-inch single)) Bans line of this underground its of the amic of the budy

GIRLS CLUB FEATURING FILEEN I Lost The Love (S.B7) LOVE (S.B7)

1091 NICER Reman Reardo

WHITERS & Lieneth, G. Hocardo

PHILISHERS Hittage Reman Brando, ASCAP

MIXER: Reman Ricardo

Active ACT 3064 (12 inch sligle) Infections freestyle track comes in a toyriod of programmable mixes.

GEDRGIE PORGIE Girl You Are The One (timing not listed)
PRODUCTING Georgie Andros, Teny Chakonas
WRILER G. Andros
LYBIS GEO. Progie, ASCAP
MIXELS THE Progie, ASCAP
MIXELS THE IN Progie, ASCAP
AIXELS THE PROGIES ASCAP
AIXELS THE THE PROGIES ASCAP
Temperal TPO 654 (12 meh. single)

Contact: 212-601-1200.

718-786-8473.

Energetic house/pup could benefit from the attention of crossover radio. Try it out. Contact: 312 271-5696.

PARIS FORB PROJECT 2 Fat (liming not listed) PRODUIT, I US: Paris Ford WRITER Paris Ford PUBLISH W Paris Ford ASCAP MIXI RS: Waren Recentage & Gasy Phoner, Joseph "PAI Jory" Longo Paris Club PC-01 (12 inch single) Furd has finally delivered one with a bit of punch. House-inflected mixes are lest bets for the clubs. Contact:

AC

10 . " the . As GRAYSON HUGH AND BETTY WRIGHT HOW

Boul Us (4 32) PRODUCTES 22)
PRODUCTES 22)
PROTUS I Susa Walsten
PUBLISH 8, Irving, BMI
RCA 9163-7-R

Young turk Hugh more than holds his own next to soul veteran Wright on this inspired reading of the R&B chestnut. Culled from the soundtrack to "True Love."

RAP

D.J. JAZZY JEFF & THE FRESH PRINCE The Groove Featuring Grover Washington Jr. (4:30) Gloove Featuring Lover Warnington Jr. (4.30)
PRUDUCI RS: D. J. Jazzy Jolf & the Fresh Prince,
Pele Q Llains, Nigel Green
WRITERS: W Smills, J. Townes
PUBLISICEL Zomba Enterprises, ASCAP
Jiva 1313-2

A bit mere hack to basics for the Philly due. Washington's presence necents.

SILK & LACE Blg Girls Don't Cry (3 17) INCODICER Robert Blown Willes & Come, R. Brown, M. White, B. Crewe, R. PUBLISHERS Promuse/Disco Twins, BMI/Circlege. Profile PRO-7289A (12-incl: single) Cutie-pie cover of the Four Sessons rlussic could have novelty appeal. Contact: 212-529-2600.



BernNadette Stanis

H.R.I.E. Records (215/225-6822) has signed BernNadette Stanis, and her debut single entitled "Lover," has just been released nationally and is being picked by radio stations daily. Stanis was born and raised in Brooklyn, the oldest of five children. At a state beauty pageant in NY, she was chosen first runner up and, during this event, she met someone who informed her of castings being held for a new TV series called Good Times. She got the part and was a regular on the show for five years. Now she's in the record business.

Singing was not just something Stanis recently decided to do; it has always been a desire of hers. Well, she has gotten her shot and it's turning out to be something special. The track is currently in rotation on about 40 radio stations around the country and the list is growing. Out of NY city comes a new label called Paris Club Records (212/671-8465) headed by Paris Ford, Ford, who has been in the business as solo performer for some time, started as a bass player. He's played for artists such as Rick James and New Edition. His most popular venture was as a member of the Capitol recording group B B & O Band. His current release.



Paris Ford

entitled "The Paris Ford Project," has a fready been released in Europe and it's happening. Ford's group, The Paris Ford Project, consists of Ford on bass, vocalist James "Crab" Robinson, guitarist Abdul Wali Muhammed and drummer Dwayne Perdue. The record company has announced a Now, '89 release for the U.S. Be on the lookout for this hot indie release.

Select Records (212/691) 1200) in the big apple has a new rap group who is sending out a positive message to the youth of today. The track, entitled "Escape From Reality," recorded by Positively Black, will help make the people more aware of the pertinent issues that face us as a community, society and

This new unit is serious about what they say, It's obvious they're out to make a difference. They not only give their audience a funky groove, but incorporate a certain optimism which permeates their lyrical content, and captures the essence of the streets. It should be on your turntable soon.

Indie Picks for the Week:

DJ EXTRAORDINAIRE THAT'S TOO HOT

PANDISC (305/948-6466)
Miami is becoming a home
base for hist these days and this
one is no exception. A hip-hop
dance tune with exceptional
quality. The up-front performance shows potential.
Demos: Teens, Young Adults.
IOE BARBER

CURIOUS

TAVDASH (305/477-1272) This is real sharp jack swing material. This hot dance track has a solid urban contemporary sound. Joe shows off what he's got. One of the hottest indie releases this week. Check it out. Demos: Teens, Young Adults. POSITIVELY BLACK

POSITIVELY BLACK TRUMPET/SELECT

(212/691-1200)

New MC's break in a positive way to make a positive difference. This entire LP

contains messages not just for our youth, but for the world in general. "Escape From Reslity," and "Nightmare On America Street" should not be oveslooked. Excellent production. Demos Teens, Young Adults. REPNNADETTE STAILS

BERNNADETTE STANIS LOVER



H.R.I.E (215/225-6822)
The actress turned singer debuts with a nice hip-house dance track. The vocal performance here is really impressive and the production is quality filled. Already a favorite amongst BRE reporters. Demos: Young Adults, Dancers.

CAROL COLLINS MIDNIGHT MACOLA (213/469-5821)

Another hot indie release comes from this popular LA based label. This mid-tempo dance track is for urban formatted stations. It's an easy listening kind of tune, but danceable. Demos: Young Adults.



BLACK RADIO Exclusive



The Midsummer Mozart Festival Orchestra Conducted by George Cleve



Program SIDE I

LS-24

Concerto No. 1 in Bb Major for Violin and Orchestra, K.207 Daniel Kobialka, Violin

Allegro moderato

SIDE II

Concerto No. 1 in Bb Major for Violin and Orchestra, K.207 (conclusion)

Six German Dances, K. 571

I S-25

SIDE I

Symphony No. 39 in Eb Major, K.543 Adagio - Allegro

Andante con moto

Symphony No. 39 in Eb Major, K.543 Menuetto, Allegretto

Finale, Allegro Five Contradanses on the theme "non piu andrai", K. 609

Concerto for violin and orchestra® in Bb Major, K.207



Allegro Moderato Adagio

In 1775, in the space of only 5 months, Mozart was to write all of the violin thentic (in Bb K.207, in D K.218, in A K.219). All other Mozart (K.2711, K.268 irete problems of authen

These 5 Concerti are of one mold: they make only modest These 3 Concerts are of one most crewf masse only moster virtuosic demands, far less ambitious, for example, than the sold width passages of some of Mozarris divertimently they send to preserve the old concerts forms of Tartini, Centinani, and Locatellic there are no surprises in any of them finally, they were all written to be played by the composer himself when he was briefly attached to the court of Heronymous Collareds. Archbishoe of Salzburg

None of the 5 represent Mogart's crowning achievement in the field of the violin concerto. That honor is reserved for the double Concerto for violin and viola K 364 (320d) Yet each of the Concerti is a work of great spirit and melodic invention.

Symphony in Eb Major, K.543®

- 1. Adagio; allegro
- 2. Andante con moto 3. Menuetto - trio
- 4. Finale: allegro

Simply put, Mozart was a practical person in his muscal life but an assignable person this private life, he write insusceedy for good business recommendation of the process of the proces

personal footbhases on the other which causes us to wender about the most remarkable two-anoth person of productively in this life, the summer of 1278. It was during these two months that he wrote his last three symphosite, of which the dails. But Major symphosy is the first a makes little practical musical sense for Mozart to have written sym-phosics during the summer mooths. The Austrian summers were musi-cally fallow periods, what with the nobidity at this summer sense to the instrumental musication on holders. We there to challenge this logic are the instrumental musication on holders. three almost construitive works with developments so bold and revolu-tionary that Mozart's contemporanes would have lost their way entirely if

they had only heard them Just what were the circumstances of Mozart's life at the time of the composition of these three works? He was no longer in demand as a concert performer, except for a small income from teaching, he was almost without funds, he was in considerable deet which wocus piece are repaired what small amounts were over do him — mostly by the clarinesis! Anton Studer — went uncoldered, its only prospect was a modest impertal annuaty whech, in any case, would hardly be enough to rescue him from his desparate financial situation, his fourth child. Thereas, had just died, the play of his youthful or plains and successes were behind hum forever. The Enveloped by this terrible environment, but, perhaps, hoping for a sene of public concerts the funds from which would help him out of his or purse contents to the state of the state of the design and the state of the design and the state of the st he entered his last symphony, the C Major, K 551, called "Jupiter".
 From that time until now these final three symphonies have been lanked together as a compositional unity. While the current scholarly speculation. is that he did write these three works in hopes of having them played later, is that he on write there there works in inputs or merely an attempt to explain the paradox surrounding their existence. One could also speculate that there was an inner compulsion to compose these symphones, that is

None of these symphomes are anything at all like thur preducessors. They have no models, no binst of their gentination in any of Mozart's earlier works. Like Athens, they spring fully grown from the head of Zeus and represents leap from the already assonishing "Haffaret," "Pregor," and "Lunz" symphomes to the aversones. Yet, like fraternal triplets, they are unlike each other in all ways: instrumentation, key selection, content, mood, and architecture. The first of the three, in Eb Major, is said to be mood, and architecture. The first of the three, in Eb Major, is said to be lyincid; the premiumbants ing minor, trange; the last, the C Major, trius-phant. So overwhelming are these works that they are lovariably spoken of —3 has been done here—3 as 26.1. There is, however, no evidence that Mozari concerved of them as such. It is a steatament to their impact on humanity that we see them as a unity, unafferably light of each other in some unknowable way. That's not a bad legacy from a 3 year old failured. The odd ortherstrat coloring of the Eb Major symphony in made possible or

by the use of clarates in place of obose Mozart begins this work with a solemn Adagio followed by a graceful and tender Allegro, no small task considering the fact that his main theme is folk-song like in character and the full orchestra is used for almost the entire movement. The second movement, in Ab, is entirely based on a single theme, an astonic movement, in Ab; is entirely based on a single theme, an occorating more dependent on which, in lesters hand, would count disasters Mozard accomplaints an avoidance of boredom by presenting the single melody in various disguises. The third movement breaks away from the mood of animancy and is quite formal. The trio, on the other hand, presents an informal, imple, peasant-like methody in the solo clearner A light-hearted, seven-note tag is the underpinning of the finale. It appears like a flish of ight throughout the orchestra and, at one point, even becomes sinister The surprises of the work are maintained to the very end with a series of remarkable modulations.

Comments From The Producer®

Over the years that I have been recording, there has always been the dream of 'making the ideal recording' . . and in that attempt I have learned that there is hardly ever an ideal' situation! When I recorded an orchestra in a studio, it was 'too dry.' When we added reverb from an acoustic or plate the recording sounded 'souped-up' for the lack of a better expression . . . With one of the major record companies, many Orchestra "Hardly noticeable during the performance when our eyes are dazzled .

but oh, so very annoying and distracting when alone, and just listening to the record!

But, compared to the sterility of the studio recording, with its multiple takes and labonously achieved edits and intercuts which makes for a note-perfect recording, there is an undernable charm and excitement of a "LIVE" PERFOR MANCE. If there would be several performances of the composition in the same hall, one would have a certain degree of feeling of security. But when there is only ONE performance and that is IT, the pressures and the risks are great. But so are the rewards, even if the and that is IT, the pressures and the mass are great But so are the rewards, even it the "Magac" lasts for one movement only ... it is the magic of a LIVING body of talented dedicated men and women whose combined souls and emotional outpourings have created a ONE TIME moment of masse . musical ecstasy

erefore I plead with our record audience to sudge fairly. A Formal Studio Portrait Incretors Jedus with our record audience to judge fairly. A formal Studio Format craftally comes Cocke to skylede perfection. It cannot be compared, or rather craftally comes Cocke to skylede perfection. It cannot be compared, or about Format and the contract of the contract of the contract of the contract Biddle Cocke and the contract of the contract of the contract Biddle Cocke and the contract of the contract of the contract Biddle Cocke and the contract Biddle Cocke and the contract William to the pecket on the contract will contract the contract will contract the contract William to the pecket on the little Cocket Biddle Cocket William to the pecket on the little Cocket William to the pecket on the little Cocket William to the pecket of the little Terms in bands, a sleece of antequalities fills when the cocket Marter Cocket Cocket of the little Terms in bands, a sleece of antequalities fills when the contract Marter Cocket Cocket of the little Terms in bands, a sleece of antequalities fills when the contract when the cocket when the contract whence when the contract when the contract when the contract wh air, every eve focused on the glowing baton that pages at the vastness of the stage. The Magic Wand moves and from it, or so it appears, flows a star-studded stream of wonderful harmonies. So come with us, turn the lights low, sit back, and let the

ambience of the audience and the music surround you

Cover Concept: Leo Kulka Cover Design: Epop Productions Mastering: L Kulka, Sonic Arts Corp. Production Coordinator: Kenneth K Lee, In Music Annotation Notes: Daniel Leeson

Recording Crew LS-24 Cherle Crouse LS-25 Mary Davis Carlos Ortega Skip Nelson Peter Maceli Willie Thompson

Pressings TELDEC; Hamburg, West Germany corded at Sonic Arts Corporation, San Francisco, CA



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BIRTH OF A BAND

We're going to feature 'Tea Dancing' every Friday from 4 p.m. to 8 p.m.," said the voice on the other end of my phone. That voice belonged to Rod Young, at that time general manager of the Hyatt Oakland. I immediately thought of San Francisco's Hyatt Regency Hotel where a spacious lobby is packed every Friday afternoon with some 3,000 people Tea Dancing to the Big Band sounds of the 1940s - authentically recreated by the Del Courtney orchestra, "Where" Lacked Young, "can you possibly place a Big Band" in your lobby? You have a very small lobby, the band would occupy most of the space leaving very little room, if any, for dancing." "We haven't booked a 'Big Band'," Young replied, "we've booked a fivepiece group, the San Francisco Swing Express, and we're placing them on the mezzanine floor overlooking the lobby.

Well. I went to the Hyatt Oakland when the San Francisco Swing Express opened its first Friday engagement. I arrived around 5 p.m. and found the mezzanine with a crowd which overflowed into the adjacent Alameda Room. And, for the first time, I saw and heard the San Francisco Swing Express. What I heard was dance music of the highest quality. It was all too familiar to my ears. The sounds of the 1940s were there but these sounds had been infused with a bright new touch. And what I saw were five of the greatest musicians I have ever encountered in nearly two decades of covering a widespread night club beat for the Oakland Tribune/Eastbay TODAY. And though I was familiar with the talents of each member of this quintet, it came as a pleasant surprise to find them working together for the first time.

Those five musicians are: Phil Howe (claring) and soprano sax). Bex Allen (Trombone and subranhone). Ed Wetteland (piano), Jerry Good (string bass) and Dave Black (drums). What this quintet does collectively, and individually, hardly needs an introduction here. This album, which is their first, is a far better introduction to the San Francisco Swing Express. In short, their music says it better than any overworked superlatives I could muster here. Incidentally, those Friday afternoon 'experiences" have been running well over a year and should continue for some time to come. And with that, I myite you to listen and - swing with the San Francisco Swing Express.

> Perry Phillips Night Club Editor

Oakland Tribune/Eastbay TODAY



ED WETTELAND

Pianist Ed Wetteland began his career on the classical side of the trackswinning the San Francisco Symphony competition for youth at age 14 and making his symphony debut under the baton of Pierre Monheux. But lazz was in his blood and by age 16 he was sitting in with Cal Trader and it was goodley classical, hello jazz. In addition to his incredible talents at the piano, his ability as an arranger and composer made show business a natural and he has worked with Arthur Godfrey, Pat shows with Bob Hope.

"A bass player once told me that I'd settle into a style of music that I enjoyed in my youth. Now that I'm with the San Francisco Swing Express I know he's nobt. I've played Avant Garde, Classical and Jazz of all types but this music brings me more soy than any other form: what more could I ask



PHIL HOWE

Clarmet/saxophonist Phil Howe is the "Mr. Doneland" of the San Francisco Swing Express. A product of Sagramento, he played vers. dixieland and western music in that area before forming his own group which toured the West Coast including stops at the Palace Hotel in Riviera Hotel in Las Vecas He's a former member of the venerable Turk Murphy lazz Band and has recorded and toured Japan with that group. As a director of the Monterey Doneland Jazz Festival he featured such artists as Louis Armstrong. The Dukes of Duxieland and

the Old Sacramento Dage-"A group setting like this allows the opportunity for more individual creativity within an established format And what a format-Goodman, Shaw, all the giants of swing. It's my music.

his old stomoup' grounds as

the featured quest star of



REX ALLEN

Rex Allen's trademark as a sterling silver trombone. It's beautiful to see but it's Rex's sound that is key. "The hottest trombone of the West The Jazzologist Rex has leader of the Fabulous Forhes Orchestra, yazz chair soloist with Tommy Dorsey Orchestra, coiled the fack Teagarden Memorial Band and has just recently completed a tour with The World's Greatest Jazz Band, and Bob Crosby. In addition to performing with Joe Venut. Teddy Wison and Lawrence Welk, his recent concert appearances include the Concord Jazz Festival, the Bix Beiderbecke Sacramento Dixieland

"By diagona back for material from the earlier years of jazz and swing and energing it with the urgency of five very motivated players, we're able to play these classes in a new and exciting way. without sacrificing the original adiom."



in the West, drummer Dave Black was appearing at the great ones in the East. At the Blue Note in Philadelphia he played with Buddy De Franco, Georgie Auld and was so impressed with his work that he arranged an audition for Dave with the Duke Ellington Band One audition later. Dave was the Elington drummer Following three years with the with Lena Horne and spent Scobey When Fred Astaire saw Dave play in Las Vegas he said That man is the only drummer I've seen with dancing fingers "

The San Francisco Swing Express is definitely a case of the whole being greater than the sum of its part. We drive each other to greater and greater heights, which makes us sound like a helluva lot more than a five piece band."

DAVE BLACK

While bassst Jerry Good was playing the classic clubs

"This band can play a tke "Take The A Train." Call it "sportaneous conit's really something to

IERRY GOOD

Bascot Jerry Good is a musician who has played jazz clubs in the Bay Area At Boo City in San Francisco he worked with Billie Hobday, Dinah Washington, Chifford Brown and Charlie Parker As bassist for Cal Tieder, he played the Blackhawk and the Jazz Workshop. As a member of the house trip at The Outside At The Inside in Palo Alto, his cohorts were Brew Moore and Vince Guaraidi. He has Barney Kessell and has recently been a member of the New Tommy Dorsey Band and the Eddle Duran

moving ballad like "Warm Valley" with small club-like combo sound and then turn around and "smoke" a tune bustion" or whatever, but



SIDE A

(George & Ire Gershwo)	3.32
DON'T BE THAT WAY	5:44
SEVEN COME ELEVEN	3:4:
BIR' H OF A BAND	3.50
All songs ASCAP except BIRTH OF BAND (BMI)	
SDEB	
AVALON (Pose-Jolson)	3:56
TUXEDO JUNCTION (Dash Feyne-Hawkins Johnson)	3:44
HONEYSUCKLE ROSE	4:26



AIRMAIL SPECIAL



PRODUCED/ENGINEERED: Leo de Gar Kulka ASST ENGINEER: Ken Lee ARRANGEMENTS: Ed Wetteland COVER DESIGN: Jacques Bouthoom PHOTOS: Jacques Bouthoom & Bev Good







al being feels in a



Bulgarian to quarter tone to African. But going its own way. Fulfilling one of the prerequisites of art—It doesn't leave you



"I believe every bit of the music I play is within each individual almady."





this all created for peo-



tries to create a

crisis in the mind of the individual who leave it to him to re-solve it...it requires both intellectual and







"As my self arrived at har-

- 1. MAN HOLE COVERED WAGON 4:34
- 2. L BALLADE 6:47 3. NOT QUITE NONSENSE1:4S

3. LOVELY LADY 4:56 4. SCREAMER FOR PHLYSES 6:09

SIDE 2

All titles written by SHAWN PHILLIPS / Published by: DICK JAMES MUSIC INC. BMI / Producer: JONATHAN WESTON for PHILIO MUSIC INC. / Engineer ROBIN CABLE at Trident Studios, London, England / Art Direction: TOM WILKES / Photography: JIM McCRARY / Write for a free, full-color A&M Record Catalogue / A&M Records, 1416-N. La Brea, Hollywood, Calif. 90028



ONTRIBUTION !

FOLKWAYS RECORDS FSS 37485

LOUIS MOREAU GOTTSCHALK 1829-1869 American Piano Music played by Amiram Rigai

The Banjo / La Scintilla / Ojos Criollas / Marche Funebre / Bamboula / Souvenir de Porto Rico / The Dying Poet / La Bananier / Pasquinade: Caprice / Berceuse / Tournament Galop



PONCE DE LEON HOTEL, ST. AUGUSTINE, FLORIDA, PHOTOGRAPH BY GLO. BARKER, 1888

COVER DESIGN BY FIONALD CLYNE





L. M. Gottschall

Side 1

Band 1 The Banjo-Opus 15 Band 2 La Scintilla-Mazurka-Opus 20

Band 2 La Scintilla-Mazurka-Opus Band 3 Ojos Criollas-Opus 37 Band 4 Marche Funèbré-Opus 64 (Posthunomous)

(Posthunomous) Band 5 Bamboula-Opus 2 (Danse de Négres)

Side 2

Band 1 Souvenir de Porto Rico-Opus 31

(Marche des Gibaros)
Band 2 The Dying Poet
(Le Poète Mourant: meditation)

Band 3 Le Bananier-Opus 5 (Chason Nègre)

Band 4 Pasquinade: Caprice-Opus 59 (Arranged by Amiram Rigal) Band 5 Berceuse-Opus 47

(Cradle Song)
Band 6 Tournament Galop

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LOUIS MOREAU GOTTSCHALK 1829-1869

American Piano Music played by Amiram Rigai

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSS 37485

LOUIS MOREAU GOTTSCHALK 1829-1869 AMERICAN PIANO MUSIC Played by AMIRAM RIGAI

Notes by Amiram Rigai

The year 1979 marks the one hundred and fiftieth anniversary of the birth of the American pianist-composer, Louis Moreau Gottschalk, the first American to earn international acclaim as a pianist-composer and the first American pianist to give solo piano recitals in this country. His music draws instant universal appeal—this appeal deriving from its folk elements of Croele, Negro, French, and Southern United States cultures, as well as from South American and Caribbean rhythms and dances. Gottschalk skillfully blended these with European Romanticism, and he was a strong force in the development of the Romantic Movement in the music of this country.

Louis Moreau Gottschalk was born in the French quarter of New Orleans, Louisiana, on May 8, 1829, of a Creole mother and English-Jewish father. His father was a businessman, a native of London, educated in Germany, with a wide cultural background. His mother was a descendent of a titled French family. Gottschalk's musical gifts surfaced early. He began playing the piano at the age of three. At the age of seven, he replaced his teacher at the organ at a High Mass on short notice. He mastered the violin before the age of twelve.

In 1842, Gottschalk sailed for France to complete his musical education in Paris, which at that time was aglow with the excitement of European Romanticism. He was rejected without audition at the Paris Conservatory, as it was strongly believed that America could produce only steam engines. Ironically, it was at the same Conservatory that, years later, he was appointed chief judge in a contest where his composition, "Bamboula," was used as a contest piece.

Gottschalk studied piano privately with Halle and Stamaty, and was introduced to the pianistic principles established by Kalkbrenner and Mendelsohn.

Following his highly successful Paris debut in 1845, and through 1852, he made triumphal tours in Europe, and was particularly successful in Spain. His composi-

tions, based on Negro and Creole melodies which he had heard in his youth, were included in his recitals. Among these were "Bamboula" and "Bananier," which became well-known in Europe for their vital rhythmic innovations and exotic coloration. Gottschalk also wrote many salon pieces, such as mazurkas and polkas. "La Scintilla" (The Spark) is one of his early mazurkas which is included on this record.

While in Paris, he earned the recognition and appreciation of the most noted musicians, such as Lizzt, Berlioz, Chopin, Verdi, Borodin, Bizet, Offenbach, Thalberg, and Saint-Saens, and he was accepted into their artistic circles. In 1853, Gottschalk returned to the United States, made his New York debut, toured New England, visited Cuba, and returned to New Orleans. He gave numerous piano recitals, particularly in New York in 1856-1857, and wrote new compositions, continuing to make use of American folk melodies in his music.

From 1857 to 1862, he gave successful tours in the West Indies, often living among the natives in the tropical islands and absorbing the sounds of their musical rythms and local melodies. He continued to compose many piano pieces and two symphonies.

In 1862, during the Civil War, Gottschalk returned to the United States and performed numerous concerts all over the country, often close to the battlefield.

In 1866, because of a personal scandal in San Francisco, he fled to South America. There, he conducted orchestras, arranged festivals, and wrote operas. The South Americans admired him, especially for the use of folklore in his music, which included his arrangements of the national marches of Uruguay and Chile, the Brazilian national anthem and many Spanish, Cuban, and Puerto Rican folk sone

Gottschalk's diary-autobiography, "Notes of a Pianist," reveals his many and varied interests. In it, not only are we treated to descriptions of his tours of the the centenary anniversary of the composer's death. He also gave a Gottschalk program over WQXR in New York City.

Mr. Rigai edited a book of Gottschalk's compositions which was published by Chappell Company, N.Y., and which subsequently won the Paul Revere Award.

In the Summer of 1978, Folkways Records released his album of "Music of the Middle East." FM 3360

This year, in honor of Gottschalk's 150th birthday,

Amiram Rigai dedicated a recital of his piano works at the International House in New York, and at the New York Historical Society.

He recently returned from a concert tour of Israel highlighted by his appearance as soloist with the Haifa Symphony Orchestra, performing the Paul Ben Haim Piano Concerto which he had premiered in 1963 at Carnegie Hall with the American Symphony under the direction of Leopold Stokowski.





Black Bottom Stompers

Stomp Off, Let's Go

with the

BLACK BOTTOM STOMPERS



S.O.S. 1045

PROGRAM:

Side A:

1. STOMP OFF, LET'S GO (E. Schoebel) 2. WEST END BLUES (J. Cliver-C. Wilhams) 3. TOO BUSY (Miller-Cohn)

4. PERDIDO STREET BLUES (L. Armstrong) 5. MABEL'S DREAM (I. Smath)

6. PAPA DIP (L. Armstrong)

Side B:

1. COME ON AND STOMP, STOMP, STOMP 2. MELANCHOLY BLUES (M. Bloom-W. Melrose) 5:29

3. BUDDY'S HABIT (A. Nelson) 4. PAPA. IF YOU CAN'T DO BETTER (Til Let A Better Man Move In) (Miller-Longshaw) 2:25

5. STOCK YARDS STRUT (J. Taylor) 3:08 8. POTATO HEAD BLUES (L. Armstrong)









NOTES:



I can remember the first time I heard the Black Bottom Stompers. It was on an evening cruse in the Thomes in London during the summer of 1973, not a Massappi invertions exactly But

John Goddard, the leader then, and I have remained friends. Whenever I have been in

So, I wan will'y habitura that it would diagnet to one that the draws. Bottom Softeners for Not of the Sottom Conference and the Sottom Conference and the Sottom Conference have been one of the Softeners and Softeners a

This is so different from the requests from many of the boy commercial companies who are only inherested in the production of allowing of old was horses like Hordustan and The Sones which every bund has to play Game fine choice, the Sompers would rather prefer West End Elizes and Buddy's Hotor".

As it turned out, we all ended up happy. Stomp Off not the kind of repertore that is preferred.

has told me that the band feels this is the best record they have made So Storap Off Records is pleased to present the

Let's introduce the players

John Strett - sousaphone and leader John joined the band in 1967 and assumed the leadership from John Goddard in the mid 1970's. His

scusaphone playing combines strong thythmic accents with appropriate harmony. He is also a driving string base player who uses the slapping John Goddard - trombons, and vocal on Pope II

You Con? Do Better Stalwart member of the Black Bottom Stompers since 1969. John has had

Dennis Field - cornet Dennis has been with the BBS for three years, previously enjoying a long career with some of the best bands in England

Europe. Listen to his playing on West End Blues and you'll appreciate why he is so respected George Dawson - clarizet and soprano sax. He joined the BBS eight years ago, after playing with top bands in the London area. He also can be heard with Sheve Laine's Southern Storipers on SOS 1028 and SOS 1040, demonstrating his selected interpretation of the Solicey.

Allan Bradley - psano, and vocal on Too Busy. This excellent psanist is a relative newcomer to

Rim Cox - Since the post war revival days began, Bottels bands have favored the baris, often disperating with the parto. Jim is one of the very best of the many excellent baris of sizes of the competence of the start baris, some the size of the many excellent baris of sizes are sizes.

Steve Nice - drums. When Steve took over the drum sout about three years ago, the rhythm section settled down to the easy style heard on this record. It is to his credit that the "back row"

June 12, 1982

Trout Audio Labs, York, Pa Leo Kulka, Sonica Arts Corp.

San Francisco Ca

Diane Zincavage.

Los Ancieles, Ca.

549 Fairview Terrace,

Ted Taylor

CREDITS: Recording Date

Recording Location . Porcuptne Studios, London, Eng. Recording Engineer Technical Production Mastering

Front Cover Concept Front Cover Design & Art

Album Director Producer

Front Cover Photo Back Cover Photos Stomp Off Records

OTHER RECORDINGS:

VIM LC 13S Live At London's "100 Club" VJM LC 17S Black & Tan Fantasy VIM LC 23S Blackbottom Stompers Was Here Sunshine Me SM/5





George Dawson





"He plays to make people happy!"

Those of us who were fortunate to hear "the big band" era remember the danceable driving sounds of that music. The dreamy tunes, the jump tunes, the happy romantic songs that got you up and dancing with a partner. That's Herb and his wife Marge doing just that on the cover of this album. They enjoy a good time and Herb has always enjoyed playing so that more people could have a good time.

That music is being discovered again by those young people raised on "rock and roll" and "acid rock". One of those members of the 'now' generation remarked during one of the recording sessions as he danced around the engineering booth: "Herb Inskip plays to make people happy!" He certainly does. It's tough to sit still when Herb sits down to play.

Herb's first record "HERB INSKIP, RAGTIME-DIXIELAND-SWING brought many comments, such as "I haven't danced in years and there I was swinging around the floor." "My toe kept tapping 'til the record quit." "Couldn't keep still." This album was made in response to all those people who heard his first one and wanted more. This new recording presents his distinctive piano styling combined with tasteful rhythm accompaniment. Great jazz favorites are thoughtfully arranged by Herb to give additional listening pleasure to those already acquainted with his work.

Maybe you can resist the unique piano fashions of Herb Inskip and can remain firmly rooted to your chair. But you can't help but enjoy the luscious sounds and rhythmic drive displayed in the playing of this talented planist. It will bring new dimensions to your love of good Jazz.

E. "Pop" Evans

Side One

FASCINATING RHYTHM 1:43 (George & Ira Gershuin) NEW WORLD MUSIC	RUFF 'n READY
MOONGLOW 3:19 (Hudsen-DeLange-Mills) MILLS MUSIC, ASCAP	I'VE GOT MY LOVE TO KEEP ME WARM
PRELUDE TO A KISS2:22	BERLÍN MUSÍC BMI
(Ellington) AMERICAN ACADEMY OF MUSIC, ASCAP	LUSH LIFE
BREEZIN' ALONG WITH	TEMPO MÚSIC ÁSCAP
THE BREEZE	EXACTLY LIKE YOU1:55 (Jammy McHugh: Dorothy Fields) SHAPIRO-BERNSTEIN ASCAP
YOU TURNED THE	
(Alter-Mitchell) SAM FOX ASCAP	LOVE IS HERE TO STAY 2:17 (Ira & George Gershwin) GERSHWIN PUBL. CO.
EUPHONIC SOUNDS2:35 (Scott Jophn) Arr. Inskip GUARD MUSIC BMI	THAT'S ALL

Side Two

RUFF 'n READY	
I'VE GOT MY LOVE TO KEEP ME WARM	
LUSH LIFE 3:45 (Billy Strayhorn) TEMPO MUSIC ASCAP	
EXACTLY LIKE YOU 1:55 (Jammy McHugh: Dorothy Fields) SHAPIRO-BERÑSTEIN ASCAP	
LOVE IS HERE TO STAY2:17	

THE MUSICIANS

Herb Inskip - Piano

Herb was born in Fields Landing on the North Coast of California and gave a major classical recital there when he was but eleven years old. His ability to read music led to his being hired by a local dance band named "The Redbirds", and his career was launched. His distinctive playing has been exciting listeners ever since.

On the academic side, Herb obtained his degree from Humboldt State and holds a Masters in Piano from the American Conservatory of Music. With the aid of his lovely and charming wife, Marjorie, he is currently operating a piano school in Marin County, California.

Bill Nawrocki - Drums

Bill lives in Oakland, California, He has appeared in a T.V. special from Hawaii with Tony Bennett, concerts & club dates with Michele LeGrande, Frankie Laine, Della Reese, Anthony Newly, Vic Damone, Mel Torme, Tex Benecke, Helen O'Connell, Connie Haines and many others.

Mario Suraci - Bass

Mario has played professionally since he was 16 years old. He was born in San Francisco. He has lived and worked in New York and Los Angeles. Mario has worked with Michele LeGrande, Mel Torme, Vic Damone, Milt Jackson, Leonard Bernstein, Art Pepper, Cal Tiaeder, John Gary, Buddy Rich and Woody Herman.

Glen Deardorff - Guitar

Glenn has been an East Bay resident for 25 years. He has worked with Hubert Laws, Frankie Laine, Red Fox, Sergio Franki, Robert Goulet, Michele Le Grande, Ben Vareen, Jackson Five, John Gary, Connie Haines, J.P. Morgan, Nancy Wilson and many others.

CREDITS:

All arrangements: HERB INSKIP Recording Engineer Carson Taylor Disc Mastering: The Mastering Room, San Francisco, Ca by Lee de G Kulka Cover Design and Art: Wayne Pops, EPOP Productions, Lafayette, CA. Hijstration: Dennis Kiernan

Management and Production Co-ordinator: Marge Inskip

REPERTOIRE RECORDS 665 Harrison Street San Francisco, California 94107

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sonicorts

laboratory series

NUMBER 5



BINAURAL



David Montgomery
PIANO PIECES BY
Schumann, Liszt
and Chopin

David Montgomery **PIANO PIECES BY** Schumann, Liszt and Chopin

David Montgomery, whose piano artistry we so admired in our Lab Series II, shines brillantly again in these sensitive and exciting plano pieces. The recording technique employed on this DIREKT TO DISK (t.m.) recording is different from any previously conventionally recorded plano recording. The method employed is by the BINAURAL Microphone method. In this system, two highly matched and equally sensitive miniature diaphragm microphones, of the condensor type, are placed within the ears of the microphone wearer. who positions himself where he feels the sound to be the most natural. In other words, where he would wish to sit to listen. The polar patterns of these microphones are omni-directional. They are placed in such a manner that they are directly at the entrance to the ear canal. The mass of the head provides some sort of left-right isolation, and the reflection of the shoulders and the body mass all contribute to the aural realism recorded. Of course the many girations of the earlobes provide the reflective and directional focusing we experience when we hear ANY sound. Direction in a full 360 degree circle is accomplished in this manner, providing a depth, a direction and a sensitivity to the studio environs, unparalleled in any other form of the capture of sound as we hear it.

SIDE ONE

SIDE ONE was recorded in our main studio which measures 40 x 50 feet and has a 20 foot ceiling. There is a carpet on the floor. Two sides are very warm and sound-absorbent, the other two hard and reflective, with occasional sound absorbent panels placed about 6 inches from the wall. The lower 6 feet of the walls are wood paneled. We stationed the microphone wearer about 20 feet from the plano, where he was comfortably seated. At this distance, we have a good overall sound and distinct clarity, and a pleasant blend of the room with the resonances of the Steinway Piano. At least this is where I enjoyed the warmth of the performance best. Unfortunately, we realized after the performance that David. in his concentration on the performance. caused the chair on which he was sitting to squeak on occasion. Not unlike a live performance, he also energetically flipped the pages of the music on the piano a couple of times. A friend, looking over his shoulders, had a slightly squeaky shoe and on occasion tapped his foot in tempo with the performance, exactly as during a live performance. Of course it is a live performance because in a Direkt to Disk performance, once the needle is down and record is turning, the "show must start and

continue without interruption to the end". The pressure on the performer and the equipment operators to provide a onetime-only performance designed to thrill the listener is their utmost (goal). More so than to be note-perfect is the flow of adrenalin which inspires the performance of the true artist and the true professional. A professional has been described not only as one who performs for money when called upon, but who performs well regardless of how he "feels" at the time. Obviously David Montgomery performed like a proand like one who felt greatly inspired and dedicated - in love with his work. The spaciousness of the sound, especially obvious when enjoyed through earphones, reproduces a new dimension in aural adventure.

SIDE TWO

SIDE TWO: During the playback of the first side to David, we came to a strange conclusion. Though we felt that the recording was very true and matched the way we heard it in the studio. David felt that it was not, it did not sound the way HE heard it. It was then that we became aware of a curious difference in opinion which was based strictly on the PERSPEC-TIVE! There truly IS the perspective of the

Notes continued inside tacket







PIATICORSKY

At the Plano: IVOR NEWTON

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Performation the DOMINICUS MONTAGNANA CELLO (ld. 779 - a. Horena)

PATIGORSAY AT THE PLANO BROOKS SMITH

DEDICATION

It was a privilege to have known personally and to have worked with the man whose moving force created so much beauty and who shated so much of his love for what he did with his students. It is in the spirit of this memory and with continued respect and appreciation for his art that I dedicate this record to Gregor Piatgorsky.

Stephen Kates, Cellist

From his birth, in New York City in 1943, Stephen Kates was immersed in a musical at mosphere There were gifted musicians on both sides of his family, his father played viola with the New York Philharmonic for 43 years: his mother was a pianist, and he started his studies with his great-uncle at the age of 10. His maternal uncle and grandfather were professional cellists. After graduating with honors from the High School of Music and Art. Steehen Kates entered the Juilliard School of Music to study cello with Leonard Rose and, later, Claus Adam. In 1964 Gregor Piarigorsky invited him to join his Master Class at the Universi ty of Southern California where he worked with the Russian-horn Master-Cellist for three years

Mr. Kates has won top prizes in several national competitions, including the Young Musicians Foundarion Debut Award, the Artists Advisory Council rion Award World attention was first focused on him in 1966 when he won the Silver Medal at the Competition in Moscow Immediately after this triumph he began to appear with the masor symphony orchestras of the country, among them the Chicago Symphony, the Los Angeles Philharmonic, and the San Francisco Symphony. He appeared at the White House in a command performance for President Johnson With a Ford Foundation Grant in cello concerto from a composer of his choice. He chose Claus Adam, his former teacher, and Mr. Kates premiered the Adam concerto with the Cincinnati Symphony in 1973. He was enthusiastically received at his debut with the Philadelphia Orchestra in 1975 performing the Shostakovich First Cello Concerto under the direction of Edo de Waart. He has since made concert tours of Europe and the Orient, playing to standing ovations in Tokyo, Hong Kong, and Taiwan He has now appeared with most on major labels.

> An Interview with Stephen Kates

(Following a two-day recording session in January, 1979, Stephen Rates sat down with the producer, Leo Kulka, in the San Francisco studio of Sonic Arts and answered a few questions. This is an edited transcript of their conversation.)

LEO: I am very grateful to our mutual friend. Mr 1. MonDragon, for bringing us together, and for helping us to arrange for this recording. As you know, although our Digital recording system does allow for the usual direct-to-disc approach, in other words, I like the flow of a performance, and the emotional involvement of a "live performance." Stephen, how

do you feel about such a demanding task! STEPHEN: Well, the way this recording session v set up recreates so much the way Piatigorsky had to apply his talent in making the old 78 recordings, and since I am dedicating this album to him, I think the method is highly appropriate. It is, in effect, a live rformance before a microph LEO: You studged at Judhard before your association

with Pistugorsky? STEPHEN: Oh, yes, first with Leonard Rose and

later with Claus Adam I am from New York City. and I first came west to join the Pistigorsky Master Class at USC. That was in 1964 LEO: And you were part of that class for several vears, weren't you?

STEPHEN: For three years, but my association with him continued practically to the day of his death But you know, Leo, we were not only exposed to the ing who shared so much of his life with his students

LEO: You mentioned to me that his influence on ... you goes as far back as your 12th blithday. Could ou explain that!

STEPHEN: That was because of a birthday gift that was very much a turning point in my cureer. It was a recording by Gregor Pistigorsky and Fritz Reiner of the Saint Sacus Concerto. On the reverse were several short encore pieces played by Gregor Piatigoesky, with Ralph Berkowitz. One of the selections that I played until the grooves were smooth was the Valse Sentimentale of Tcharkovsky. I had been playing the cello for only two years. The gift, the genius of the man on that disc, really made me see the cello not as something I was obliged to play, but sething I wanted to play and master. LEO: Speaking of the cello, Stephen, I always felt

that the cello comes the closest of all instruments to the richness and expressiveness of the human voice. I was thunderstruck the moment you caressed the strings with the bow - at the power and sonority strument conveyed.

STEPHEN: It is a magnificent cello, precious to me lt was made in 1739 by Dominicus Montagnana 1 envy you, in a sense, I've never heard myself play it.

LEO: Yes, it is true that the cellist hears the instrument from an entirely different perspective. And, you see, the producer of the record must try to please his ears, which are the ears of the listener. and the ears of the musician, as well. This is some-

thing often overlooked. The sound perspective - to whose cars! Now, lets talk about the music on this album. It all has some association for you with Piatirorsky, is

STEPHEN: Yes, in the first place they are all relatively short compositions, and of all the cellists who ever lived, Piatigorsky was perhaps the greatest master of the short piece. He was a master of the longer works as well, of course, but he had a special flair and affection for shorter works, and he went out of his way to transcribe and arrange such pieces, which he often used for encores

LEO: And he made many concert tours STEPHEN: Yes, and because travel was slower in those days, he used this extra time to fill in gaps in the standard solo repertoire. And he often found himself playing in out-of-the-way small towns where the cello as a solo instrument much not have been heard before, with an appeal even for an unsophisticated audience. These works are a valuable

egacy for today's cellist. LEO: His Variations on a Paganini Theme, an original work, of course, is certainly part of that legacy. Tell me, do you seel that the Variations — all 4 of them - have an over-all emotional theme? STEPHEN: Yes, I do There is a very heautiful way in which he has brought in quiet next to bombastic, and the way he combines all those various influences of the particular friends to whom he

dedicated each variation. For example, the Kreisler Variation, the ninth, captures precisely the revered and loved characteristic of Kreisler's elegance and Viennese charm LEO: For the album notes we will be sure to include your list of the names of those to whom the Varia-

tions were dedicated by him Now. Valse Sentimentale, is that the composition which so impressed and influenced you on your

STEPHEN: Yes, and I think the Russian in Piatieur sky came forth to interpret Tchaikovsky with a deeper understanding than any other cellist has shown. By the way, the title of the piece should not timental man. He wasn't, but he knew the meaning of sentiment, of true feeling, better than any other

LEO: Had you worked with Brooks Smith before? STEPHEN: Yes, with great pleasure. Two years ago at the Pintigorsky Seminar at USC I worked with several superb musicians when we gave a recital together. Brooks Smith was one of that group. I revalled fondly that wonderful collaboration, and I was delighted to work again with so sensitive and experienced a musician as Mr. Smith. I hope it will be the beginning of a long and productive association

·赫尔尔曼OCETTS

Brooks Smith

BROOKS SMITH, internationally renowned as one of the most distinguished accompanies and chamber musicians of our time, began his piano study at an early see to his native Texas. He received the substantial part of his musical education at the with Rosina and Josef Lhevinne, and then embarked on a career as assisting plantst and accompanist to some of the world's greatest artists, including Jascha Heifetz, Zino Francescatti, Nathan Milstein, Gresor Piatucorsky, Toshiya Eto, Ruggiero Ricci, Zara Nelsova, Lynn Harrell, etc., etc. He has made many recordings with these and other artists, some of whom have been selected for awards and citations quently he became a member of the piano faculty at the Eastman School of Music in Rochester, N.Y. where he instituted an accompanying department and is now a professor at the University of So. Calif. where he teaches piano, accompanying and chamber

His tours with the above artists have taken him all over the world, and he has been seen on television, in particular with Jascha Heifetz, with whom he played a much-acclaimed program for French Television, in Paris, as well as a series of master classes made in California One of his recordings made in Amsterdam with haritone Yi-Kwei Sze received the Grand Prix du Disque for their perform ances of the Schumann cycle "Dichterliebe" and Moussorgsky's "Songs and Dances of Death". He also received a Grammy nomination with Heifetz for their recording of the Schubert Fantasy in C

Gregor Piatigorsky, 1903-1976

Piatigorsky is generally conceded to have been one of the all-time great virtuosi of the cello, with a special affinity for works of the romanuc composers. He has been credited with bringing about a 'cello renassance," beginning in the 1930's Russian-born, he became first cellist of the Moscow Imperial Opera Orchestra at fifteen. He fled Russia soon after the Revolution and joined the Berlin Philharmonic under Furtwangler from 1923 to 1928. He made his American debut in 1929 and toured the United States and Europe for some twenty years as soloist with the great orchestras of the world. He added greatly to the repertoure of the cello with his compositions and his transcriptions of classical and modern works. He became a United States citizen in 1942 and taught master classes in the cello at the University of Southern California in 1962 and in Switzerland in the '70's His autobiography, Cellist, was published in 1964

NOTES FROM CO-PRODUCER Since my athination with Sonic Arts of San Francisco, and as co producer of several of their classical releases. I have always wanted to participate in the production of a cells quare due. Being an afficiendo found the prospect to be a most interesting challenge. What I was look ing for was the sound of a great cello played by an equally great artist that could combine artistically with digital PCM, the latest break through in recording processing. But since PCM is very similar to the method employed in direct-to-disc recording, who would want to risk

was far from tayorable, to say the least In the summer of 1978 during a short visit to the Aspen Music Festival in Ascen. Colorado by sheer accident I ran into Stephen Kates while he was having some adjustments made on his Monta, ghana colle in many years, but remembered several of his performances which had enloyed in Southern California. When the adjustments had been completed, I asked Stephen II he would play for me, and he proceeded my find. Needless to say, he was delighted

During the commectual negotiations we were all undecided as to what to record. It was not until many weeks later that Stephen carrie up with the idea of doing an all-Plaffgarsky transcription recording Smith, who was available

Time came for the recording in San Francisco, and everything went well. I had no idea how exticult and taxing was the performance of Paganial Variations, which I had never heard before, and which for that have been a part of this recording effort and am pleased to share it with all the utilizing of the colo introduce. TECHNICAL INFORMATION

This (Acording was accomplished at the student of Sonic Arts and Goldon State Recorders, Inc. at 605 lightness Greet, San Francisco.

This recording was mastered on the new Sony pulse code modula Totally forward step in the history of audo recording and glayack.

After years of research into the use of digital rectiniques for the re-

With conventional audio tags recorders, the amplitude of the sound recorded by analog means onto a magnetic tape. In the PCM 1, the audio signal is converted into a pulse code, and this code is recorded MHz, and to record a frequency as high as this, Sona's Betamax or Urnatic recorder with a rotary head is required. This means that as long as the code is recorded and played back accurately, the waw and acteristics that can be recorded and played back will not be affected by the characteristics of the magnetic tape and of the head, or by the per recording and plusback, which is much more lightly to the one sould that that played back by tape recorders employing the analog

Now listen and erroy a new audio experience! Iresh and live sound. For more information regarding the record techniques used, you may send for our Technical Buildin. (Send \$2.00

system of recording and playback

Gregor PIATIGORSKY: Fourteen Variations on a Paganini Theme Individual Variations were dedicated by

Pratigorsky as follows: Theme 1.06 Pablo Casals :54 Hindemath as a virtuoso 3rd, :24 Raya Gerbousova 43 Erica Morini 1 21 Felix Salmond

1:34 Joseph Szigeti 45 Yehudi Menuhin 37 Nathan Milstein 1 20 Fritz Kreisler 34 Unknown 48 Unknown 1.37 Mischa Elman 12th 1:12 Unknown

2:15 Jascha Heifetz Little (NOTE the Tempo di Marcia section of the 14th variation has the name "V Horowste" written in and then scratched

out Only history will ever know the muson ! Carl Maria Von WEBER Adagio and Rondo 4:47

Franz Joseph HAYDN, Divertimento 4:22 2nd Movement 3:09

3rd Movement . Frédéric François CHOPIN.

Nocturne 4:09 Peter Ilvich TCHAIKOVSKY

Valse Sentimentale, Op. 51, No. 6 . 2:31 Executive Producer and Engineer Leo de Gar Kulka

Art Director: Wayne Pope Designer Scott Kambi

Poster of Particorsky funnshed through the courtesy of

Recorded December 18th and 19th, 1978, at Sonic Arts

(9) 1979 Some Arts Corrotation



EYE OPENER

Neville Dickie



PROGRAM:

Side A

1. BEAUTIFUL LOVE (Young-King-Alstyne)
2. HONEY HUSH (Waller)
3. MY LITTLE PRIDE AND JOY (Sullivan)
4. THE LADY'S IN LOVE WITH YOU (Lane)

5. INDIAN SUMMER (Herbert) 3:16
6. I'M PUTTING ALL MY EGGS IN ONE BASKET
(Regin) 3:13

3.28

2:50

York, Pa 17403

(Berlin)
7. EYE OPENER (Zurke)

Side B

 1. KEEPIN' OUT OF MISCHIEF NOW (Waller)
 2.59

 2. KEEP YOUR TEMPER (Smith)
 3.07

 3. MEMPHIS BLUES (Handy)
 3.06

 4. OLD FASHIONED LOVE (Johnson)
 3.18

 5. CHICAGO BREAKDOWN (Morton)
 3.37

 6. YOU TOOK ADVANTAGE OF ME (Rodgers) 3.08

CREDITS:

7. WOLVERINE BLUES (Morton) .

Recording Dates Nov. 6, 7, and 13, 1982 Bishopsgate Consort Hall, London, Eng-Bergusering European Touring Arts, London, Eng-Mastering Fantasy Studies, Berkoley, Cal-Froduction Supervisor Milko Cogan, Bay Records, Alameda, Ca.

Front and Back Cover Photographs [11m Monon, London, Eng. Cover Art Diane P. Zincavage, Los Angeles, Ca. Producer Bob Erdos Stomp Off Records 549 Fairview Terrace,

The Steinway prano in the Great Hall at the Bishopsgate Institute is a full concert-grand Stemway 17, built in 1910. It was purchased from the Executors of the Dame Myra Hess Estate by the City Music Society, who currently own it. The instrument was fully reconditioned in 1981 by Stemway & Sons.

OTHER RECORDINGS:

Saydiec SDL 118 Baqtime Piano (7 tracks) Creative Ragtime (8 tracks) Europorus ESB 1206 Starline SRS 5061 The Robin's Return . . . Major Minor SMCP 5054 I Love a Piano A Salute to Fats Waller EMI SCX 6445 Contour 2870 190 Rags and Tatters Ractime Dance Mekanisk Musik Museum MMM LP-210 EMI MPP 50194 Back to Boogle ... Pizza Express P5507



COMMENTS by Neville Dickie

Bettey high to ablect a good recording shades with the passion of my chosen saids moved an alknown of fartime Brands count begans to passion physics every forty of the week. But that's what Bob Endors matchated me to do and this is the record. A few marches on the bishpoons with Each and we appread on this, which many section the olders—MORFHES BULLOS keep valuation in 16/13 to HONZET HISTO, THE LAST'S BULLOS'S WITH YOU, INDIA'S SURMARE and ETC GERRIER (all copyraphical or 16/13).

WOLVESTICE BLUES was capturally tried THE WOLVESTICES by May New More and Inst recorded by Irms as a passo on 1982. The last para record I con researcher housing was WOLVESTICE BLUES by Flumpthey Lytellands itsind on a Pendipsion 78 Wolvestin Protective bair in secondario GENERACOW MAY (does how no STEATYCH) DIVING Was also recorded by Selform as a STEATYCH) DIVING Was also recorded by Selform as a Wolvestin Selform of the Selform of Se

Acide from interior one of the great characters of time. While The Live Stanth years an entire from growing will a basis but KEEP YOUN TRUEFFE in a good example in the section. For each other production of the section of the section of the section of the SEE YOUN TRUEFFC I the Bet Zuriefe tours they do without and pulying the disch generatories by the cap of 31, but here then not his own Data Riphylim Stand, and mode a name for humal with Selection for the SEE Acide Section of the SEE Acide

Ol at the different styles of place playing. I find playing "Strafe fit most immulating and challenging, for one good reason. Most three can be okapited to this form of the latest playing, facefore one desert) that have to adhere to the thereis written by the creations. So on this fature I have given the Strafe freshment to popular standards alternated classic titles by the creations of this style. Amone Professor, Tomor Safe Water and With the Lock Safe.

..... MORE COMMENTS by Tex Wyndham

Elevières en tra aloren my good frant Nerello Dože has provided a set o spi commento en Barin andre popos and on the barine comment has provided as formation of Barin andre popos and on the barine comments has provided as formation and the provided as the set of the set of the set of the set of the First, let study the set of the winter one poset his test the best part passe players, particularly those isomorp greeries and the set of the a simple roll—if you've activoveloped to be among the best in the business, you can appear to the set of t

Second, Jeff cover C. W. Foot The Long Island college provision the in lot or transac cone have concerned or Calesto 20, 1976, assembled by proach listings David A learn High goal were burged or contract and the contract of professional and the contract of the contract

Third, left fly across the pend to London, NewMer's principal stomping ground, last a few years ago, I believe some kind of shashon prevailed in London—tax law, maistrans' union, cabaret hierases, or whatever—that encouraged cortain establishments to provide entertainment consisting of music for listening played by a maximum of two players. The rule may still be account for all 1 know.

Anyway, the proprietors of the Pazza In The Park, adjacent to Hyde Park, responded to the min in a high-clear way. They set up a intelley appointed, internet during moon downstens from their man cellery, in which they exhalled the pazzar. The Park of the Pazza In the Charles In the Pazza In

teo night there, one Guest was followy Parker, who can rave you rag, boogs, blues, just about any pano approach up into the 1993s, and the other Guest was the late Lennie Folix, a romantic, idiosyncratic musician who delivered base 1935s, but worked imaginative transformations that skirted the boundaries of modern. Clearly the key to this concept was getting the right Readest!. He had to be

Consulty was nearly on the control of the control o

That's about it. None of this is news to the British, as Neville's turned them on with a string of solid LPs over the years. But, except for half a disc of classic rage that came out quibs some time back, stateside psino buffs haven't had a chance to get the word until now.

Before closing, jet me seld one note for you trwis address. Victor Horbert, composer of Tendon Summer*, cled on 1924, its model yfte step sporest or a pranor procein 1919, but was revived in 1939 as a pop time with words by Al Dubin. As Nevulle fells is, many copies now bear a 1939 copyrally, although it uspect that what was copyrighted in that year was the lyrin, or possibly a review strongture and process of the Che least points. So for, there have been to be every opportunities for me is out to

London to sample the musical might life. There is only one musican I've been able to catch in person every time, so I guess he tops my "must-see" list. You've figured out who it is, and when you spin this platter you'll learn why.

Tax Wyndham

Tex. Wysolitons is a recognized authority on ractime and early azz, having performed it at instant testivals and on LP, and revawed it for the Mississippi Rog, Rog Times, The Second Line end other



CALLID DEADLOSON OSARTALEGAN

Every age and every nationality has its favorite music. which not only evoke treasured memories in the listener, but which holds a special appeal to those who lived through the era during which these songs were at the height of their popularity.

And just as the mere whiff of an odor will awaken scenes from a past deeply buried in the subconscious mind, so the strains of a long forgotten melody will awaken the movements of the dance . . . muscles start to respond almost involuntarily at first, and then consciously, and before one becomes aware of it, fingers start tapping the beat and toes beat the rhythm of the melody . . . these long forgotten memories crowd out the reality of the present time. The listener is again young and agile, the mind is filled with the vigor of youth and romance! Oh, what a wondrous nower the mind possesses, to be able to eradicate years and years as if they never existed!

So join us on this journey to a time when you were a romantic youth, dance as you once danced; Romance as you once romanced! Or if you'd rather just close your eyes, you can imagine yourself twirling your Love in carefree abandon as you graciously float across the Ballroom of your mind, as you enjoy the unhampered bliss of being you again.

LATIN DANCE NOSTALGIA again reprises the music which you enjoyed, allowing you and your friends to rediscover the graces and fun you thought lost forever, as you once more become the Great Latin. Lover . . . for this album contains many of the favorite tunes and orchestrations in flawless fidelity of the modern Stereo Sound recorded especially for you and your enjoyment.

For those who lived through these times, LATIN DANCE NOSTALGIA will be your FOUNTAIN OF YOUTH, and for those who were then too young, or who never knew these times, enjoy the wonderful tempo of the record, and learn the beauty, the gentle romanticism which gave birth - to your generation.

SAL (IDOS!

Augustine Moses Esposito, Sr.

Cada edad, cada nacionalidad y toda generacion tiene su preferencia en musica que no tan solo evoca gratos recuerdos mas aun tiene un sentir especial para las personas que han vivido atraves de la enoca durante la cual estas canciones alcanzaron poularidad. Subitamente la mente despierta al ritmo de la musica y los musculos comienzan a responder involuntariamente hasta adquirir conciencia.

Viejos recuerdos ya olvidados son revivdos haciendonos sentir el vigor de la juventud; la mente rejuvence.

Volvamos a esos anos cuando eramos iovenes romanticos, tomemos nuestras parejas y bailemos como una vez ballemos o cerremos los ojos y con la mente giremos el amor airosamente a traves del salon. Disfrustemos de estos treinta minutos los cuales nos

brindan la inmensa gloria de ser joven una vez mas. LATIN NOSTALGIA nos brinda la musica bailable que revive la alegria y diversion que todo amante de musica latina imagino perdida para siempre.

Este album contiene las canciones instrumentales favoritas grabadas con alta fidelidad etreofonica para nuestro deleite

Para todos los que vivieron durante estos anos LATIN NOSTALGIA les brinda la fuente de la juventud y para los que eran muy jovenes aun la oportunidad de disfrutar y poder apreciar la belleza de las canciones que dieron naciamiento a vuestra generacion.

PRODUCERS NOTES:

MUSIC and song of a particular time has a certain distinctive flavour, and, not unlike good wine, certain musical styles of a certain era have a particularily timeless flavor. Such was the time of 'The Latin Sound'. To capture the full impact of authenticity, I travelled through europe to record the finest representative music-makers. Each enoch gave their finest in rhythm. the exacting brass punctuations and spanish trumpet artistry. The artists on this record were recorded in the finest studios wherever I could locate them with the most knowledgeable direction of the The Music Master of Dayos, Switzerland, my friend Willie Bestgen! The recordings were made on the highest State of the Arts equipment. The clarity and purity, the impact of the immediacy of the sound has been preserved by transferring the original analog recordings to our digital (PCM) recording system, and transferred directly to my own Neumann Disk Cutting System. The Master Lacquers were then immediately transported to Hamburg Germany, where the metal stamping parts were fabricated under the most meticulous conditions and then pressed by Teldec on our specially mixed plastic to bring you gems of music on pristine disks, so that nothing will or can mar your enjoyment. PRIDE IN WORKMANSHIP AND MUSICIANSHIP is reflected in every beat. This record is handcrafted ESPECIALLY FOR YOUR ENJOYMENT!

Very sincerely, Ec do las Leo de Gar Kulka, President

Sonic Arts Corporation

UH UH MAMBO2:30 (P. Laine/P. Stone) Wolf/Sabam ASCAP
ESCUCHA MI CANCIONES 2:48 (G. Pralong/Mafaldo) de Gar Music ASCAP*
SUAVECITO2:40 (W. BestgeniJ. de Moreno)

CIDE A

SIDE B

ARIANE....

AY AY AY BAIANA	2:1
LINTERCONTINENTAL	2:3
HISTORIA DE UN AMOR2 C. Almaran de Gar Music ASCAP*	2:5

ESO ES EL AMOR P. Iglesías de Gar Music ASCAP*	2:51
AL RITMO DEL CHA CHA P. Stone Wolfisabam ASCAP	2:25
WILDOU LO	

Wolf/Sabam ASCAP	
PIMPOLLO	3:08
Martinez de Gar Music ASCAP*	
- CO GET MICELE PROCES	

Martinez de Gar Music ASCAP*	
BRASILIAN	2:28
(Loebnitz/Malfaldo)	

G. Pralong/J. de fi de Gar Music ASCAP	toren	•	•	٤.
Younars de Gar Music ASCAP				 3:

*All tunes listed as published by de Gar Music ASCAP are sub-published from STAR MUSIC, SUISA, of Switzerland.

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Recorded in various parts of the World, MASTERED BY Leo de Gar Kulka, MASTERING ROOM/Sonic Arts, San Francisco, Calif.



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2.24

CConvento 1977 Leo Xudeo REPERTOIRE RECORDS/ SONIC ARTS CORPORATION 665 Harrison Street San Francisco, Calif 94107



Canal Street Jazz Band **New Orleans Stomp**



PROGRAM: SIDE A: 1 NEW ORLEANS STOMP (Oliver-Picou) SOCIETY BLUES (Orv)

4. PANAMA (Piano Solo) (Tvers)	(a)	3:3
5. MISTER JELLY LORD (Morton)	(c)	3:2
6. EASY COME, EASY GO BLUES		
(Bergere)	(c)	3:1
		24:4
SIDE B:		
I. WEATHERBIRD RAG (Oliver)	(b)	2:5
2. THE GIRLS GO CRAZY (traditional)	(b)	7:4
3. DON'T YOU LEAVE ME HERE		
(Piano Solo) (Morton)	(a)	3:
COME DACK SWEET DADA		

(Barbarin-Russell) Musicians:

Oivind Kvarvag: Trumpet, 37 years old, he is an office clerk. Ølvind has been playing traditional jazz since the late 50's, and together with trombonist Øivind Fjellheim, was the initiator and leader of the band.

5 ORY'S CREOLE TROMBONE (Ory) (a)

Oivind Fjellheim:

Trombone, 33 years old, he is an officer in the Fire Brigade. Øivind arranged many of the tunes on this LP.

Clarinet, soprano and alto sax, 38 years old, he is a professor of geophysics. Eyvind is a vegetarian and practices Yoga. Like Divind Fiellheim, he is responsible for many of the

Morten Gunnar Larsen: Piano, 24 years old, he is a professional musician. Presently he

is in New Orleans playing plano in the vaudeville show "One Mo" Time." At home in Oslo, he leads "The Ophelia Ragtime

Svein Otto Aarbostad: String Bass on all titles except Side A, tracks 5 and 6, 21 years

old, he is a student. Per Johan Frydenlund:

Drums, washboard, 21 years old, he plays banjo in a neighborhood band, guitar in a Django-styled quartet, and joined the Canal St. lazz Band as a drummer in 1978. Børre Frydenlund:

Banio, guitar and vocal, 29 years old, he is a tram driver, Børre enjoys Bix Beiderbecke, P.G. Wodehouse, pilsenser beer and solitude. He has arranged some of the tunes on this record. Guest: Stein Erik Tafjord:

Tuba on Side A, tracks 5 and 6, 24 years old, Stein is a profes sional musician. Normally he plays in Ytre Sulgen Jass Ensem ble. An LP of this band that includes Per Frydenlund and Morten Gunner Larsen is available in the U.S.A. from Skandisk, 3424 South 19th Avenue, Minneapolis, Minn. 55407.



Per Johan Frydenland, Svein Otto Aarbostad, Morten Gunnar Larsen

Credits.

(a) + (b) September 8th and 9th,
Recorded 1978, Trondheim, Norway
Engineer Arne Bryn
(c) Recorded March 13, 1979, Okorek Lydstudio,
Oslo, Norway
Engineer Trond N Borge
Technical Production Trout Audio Labs, York, Pa.
Mastering and pressing Sonic Arts Corp.,
San Francisco, Ca.
Cover Design Dana Crowe
Producer Bob Erdos, York, Pa.
Stomp Off Records . 549 Fairview Terrace York, Pa.

Other Recordings:

CANAL STREET JAZZ BAND "Hot Sauce" Herman HILP 1002 MORTEN GUNNAR LARSEN "Classic Rass and Stomps" Flower ABM 439 MORTEN GLINNAR LARSEN "Don't You Leave Me Here" Sonet SLP 1450

Notes

Come Easy Go Blues.

How does it come to pass that a relatively unknown jazz band from Oslo, Norway has this record issued in the United States? It all started when jazz drummer Hal Smith returned to the United States from the 1978 Old lazz Meeting in Warsaw with a

glowing report of a young band that as he put it, "was far and away the best band there." A note to banjo player Børre Frydenlund induced a tape of the band made during a radio Warsaw broadcast. The tape more than confirmed Hal's accolades.

When the band played at the New Orleans Jazz and Heritage Festival the following Spring, final arrangements were made for them to record. Incidentally several jazz friends at the festival wrote to me that of all the bands they had heard, the Canal Street Jazz Band was the most exciting.

Some of the resultant recordings were issued in Norway on Herman Records and others on this LP. Originally it was intended that only the Norwegian LP would be released, but reaction from those in the United States who purchased it, along with the reviews, was so enthusiastic that it seemed incumbent to issue additional material by this hot band.

The material in this LP was recorded during several sessions, some in the studio, some during club dates. The repertoire of the band draws from the classic tunes of the

twenties, many very obscure and seldom played since then, and the tunes that have been played in New Orleans for the past fifty years. The Canal Street Jazz Band stamps its own interpretation on all of the tunes in this LP. So far as we are aware, two of the tunes have not been recorded since the original recordings, Society Blues and Easy

The only recording of Society Blues was made in June 1922 by Spikes Seven Pods of Pepper Orchestra, which featured Kid Ory, Mutt Carey, and Dink Johnson. The Canal Street Jazz Band takes advantage of this excellent material to come up with an interesting interpretation which includes a hot clarinet-trombone duet. Trombonist Øivind Fiellheim achieves an earthy tone and phrasing reminiscent of Roy Palmer.

Easy Come and Easy Go Blues finds Per Frydenlund playing washboard and the band achieves a raggy feeling that is infectious and guaranteed to chase away the blues. This composition by P. Bergere, as distinguished from a tune of the same title recorded by Bessie Smith, was recorded only once previously by Jimmy Bertrand's Washboard Wizards in 1927, which session incidentally produced some of the most relaxed Armstrong ever and marvelously sympathetic interplay with Johnny Dodds. The Canal Street Jazz Band captures the carefree spirit of the original recording, utilizing a very

different instrumentation. One of the characteristics of the Canal Street lazz Band that dislineuishes it from most traditional jazz bands is the light rhythm led by the lilting banjo of Berre Frydenlund and the varied and tasteful drumming of his younger brother Per. Svein Otto Aarbostad, a fine Pop Foster inspired bassist, or guest tubaist Stein Erik Tafjord fill out the rhythm section with just the right amount of drive and bounce to

keep feet tapping. Morten Gunnar Larsen has gained world renown as a ragtime planist and interpreter of Jelly Roll Morton styled plano. His renditions of Panama and Dan't Leave Me Here are highlights of this LP.

Throughout the record he is a pillar of strength as a band pianist. Divind Kvarvag's lead trumpet is torrid throughout this LP, as the Canal Street Jazz Band plays hot with the discipline essential to classic jazz. They also enjoy playing in a looser fashion less structured material such as The Girls Go Cruzy, here boiled for almost eight

minutes.

Bob Endo

The Midsummer Mozart Festival Orchestra Lilian Kallir, Piano George Cleve, Conducting





SIDE I

Symphony in Eb Major, K. 161a (184/166a) Molto presto

Allegro

Piano Concerto No. 17 in G Major, K. 453 Lilian Kallir, Piano Allegro

SIDE II Piano Concerto No. 17 (conclusion)

Lillian Kallir, piano Andanie

Allegratio

A FEW COMMENTS BY THE PRODUCER®

Those of you who have loyally followed our series of "The Joy of Mozart" recordings have undoubtedly noticed variation in the characteristics of the recordings. We moved from a close sound somewhat within the perspective of the conductor to the expansive ambiance heard in the audience, and then moved midway back toward a more intimate sound, while retaining ambiant fullness in the fortissimi passages. These changes are brought about in my earnest desire to bring you a more exciting and pleasing record every time. Each of the characteristics has its advantages as well as disadvantages. When one is chosen to the source, the blanket of audience presence is not very pronounced. When one attempts to capture more of the ambiance of the environs, one automatically increases the audibility of the audience who do cough or sneeze occasionally. The ideal situation for recording would be an empty hall filled with sound-absorbing dummies, but often we should miss the life and spirit of a live Recording! Live recordings made for a Commercial Record represent the highest form of the Art of Recording and its new technologies. Absolutely unique problems are present with each and every concert being recorded simply because of the unpredictability of fate. There are no pat answers. One must trust instinct guided by experience. One needs to have knowledge of the sound coupling of acoustic instruments, sound radiation, coloration or influence of an audience in a hall, microphone characteristics, and how these will work together.

In order to properly record these live performances in an ideal manner, I have chosen the combination of a single-source stereo microphone, two miniature omnidirectional condensors, two crown PZM and two Wahrenbrock/Long PZM microphones, as well as two highly sensitive cardioid condensor mikes, i.e. Neumann U-49's. Most of the time I settle for just one matched pair or the Stereo Mike, my beloved AKG C-24 in the sum/difference mode, supplemented with two PZM's and on occasion a Quad Encoder from CBS Labs. So all of you Surround Sound decoder owners, treat yourself to some REAL ambiance of the natural kind.

In this recording I used the C-24 center stage on a high stand so that the capsule is over and above the direction of the plano lid, focusing on the orchestra behind it. Then I placed two of the finest Wahrenbrock/Long PZM microphones about 50 feet back into the audience facing the center and pasted on the wall about 40 feet up. Since they are hemispherical in nature it matters not in which direction they "face". These were fed into the rear channels of the encoder, the C-24 into the front channels. The encoded

stereo signal then went directly into the Digital recorder.

Once set there is no turning back, no take two, no changing of levels of the orchestra since one cannot ride gain during the performance without altering the dynamics and sometimes the imaging as well. Everthing worked like a charm and I was most elated with the clarity, imaging and ambiance of this recording.

This recording was made on the Sony Digital PCM recorder and transferred directly to the Neumann cutting amplifier, bypassing the signal delay necessary for computer controlled pitch and depth adjustments. All adjustments are made by hand by knowing the music and anticipating louder passages, etc. The selected Lacquer Master is cut with a specially designed ruby cutting tool to preserve the maximum harmonics of the music, which contribute to the "naturalness" of the sound. The ruby is wiped with a liquid I developed which has made it possible to cut a smoother groove, resulting in a considerably quieter recorderoove with exact etchines

Immediately after Mastering, the record is flown by Clipper Air to Hamburg, Germany where it is processed in most cases in less than 48 hours. We carefully have a father and mother developed as well as several stampers. All metal parts are treated with POLYREIN FORMULA 37* which promotes the smooth and even flow of the special Teldec Vinyl. We press an extra-heavy record of 140 grams (as compared to the 80-110 gram conventional record. The propietary Formula 37 also has a tendency of reducing the internal stress of the cooling vinyl. The result is a very unique record with considerably less surface noise, reduced resonance during playing (a heavy record does not act like a drum-head on the turntable) and a preservation of the high-frequency overtones of the orchestral instruments. The records are hand inserted into an anti-static vinyl sleeve, and then into double album sleeves. All this is to prevent record warpage through careless handling on the way to you. We know it is important for you to be able to enjoy the pleasure of listening to this thrilling musical performance without the customary annoyance of mechanical noise interference.

So, lean back, dim the lights and become part of the audience as Sonic Ages proudly presents this inspired recording for Your Command Performance!

> President, Producer/Engineer SONIC ARTS CORPORATION

Leo Kulka

The Sonic Arts Story®

Sonic Arte Composition located at SSS Harrison Disease Sonic Arts Corporation located at 665 Harrison Street San Francisco, California 94107, is an organization totally lessiv recorded and attractively packaged to provide

maximum ownership enjoyment Scole Ade Corporates was founded by Mr. I -- de Co-Kulka who is also its aureast President and Oh in Depart ing Engineer and whose commitment to the birther ing Engineer, and whose commitment to the highest standards of quality has been his trademark all through standards of quarry has been his trademark an inrough his extensive career in the recording industry, me has recorded and/or produced more than seventeen Gold Doorde such as Frank Singtra's "The Second Time Around "along with Not" King" Cole Herb Along Danger Kove the Quicksilver Messanner Senice Jania India the lefterson Airplane Silvend the Family Stone to man tion of four Lighter also been a prime loader and mamber in all the of the leading Industry Organizations, along with being the Founder and first President of the Sen Erancisco Chanter of th National Academy of Recording

Mr. Kulka's philosophy doubleped as he states he Mr. Kulke's philosophy developed, as he states, be-cause: "For all the years I have been in the recording business. I had to record and conform to the client's wishes, even if they were wrong. Though I can count the fine sessions which I really enjoyed doing on the fingers of my hands. I have never lost sucht of the reason that brought me into the business in the first place, the dream of combining the Artistic capabilities of truly great performers and masters of the instruments with the best technology has to offer and acting as a catalyst to create truly memorable performances free from technical faults To accomplish this. Mr. Kulka has become a craftemen in the Art of Recording and views the machines and processes not as an end in themselves, but as tools to create

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Kenneth K. Lee, Jr





HIVE IN CONCERT VALUE Osekertes diseated by CLORCE Circumstant de la Contraction de Con Connecte in A Mail for Classical and Oash Mark Beautashine and Orch., Mark Brandenburg Fliste'. Aria 'Parto parto ma hi

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Ravel Habanara: Deburey Cirl Mayer, Paroanera, Debutar, and the magic of Messiaen's "Louange a ing musical program Carolus Pone Vobler at the Recenteries Kobser at the Bosens

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The Melumer Move Fetoni Orchesta

LIVE IN CONCERT! Vol. III Appleimed Wellings Design Kobialka is soloist in the Concerto No. 1 in R flat k 207 for Violin and Orchestra Maestro Cleve Conducting SAC/PCM DIGITAL LS—24 . prod. Leo de Gar Kulka A SONIC APTS COPP PECOPO

Dominious Montageners College TOTAL TE TO PLATICOPSKY with BROOKS SMITH, piano, 14 variations on a Parague, theme Mande Divertimento, von Weber Adaelo and Rondo, Chopin Nocturne Tschaikowsky Valse Sentimental

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HIS RIG BAND Walt Tolleson and his band have played to the delight of social functions and clubs for many years and are renowned for their clever arrangements and up-tempo rep ertoire. Here, he performs the classics of the big band era, some beginning in the style of the original greats, and then soaring nto contemporary wizardry SAC/PCM DIGITAL





STEPHEN KATES RACHMANINOFF SONATA in G minor. No. 19 for Cello and Piano. The romantic genius of Rachmaninoff - the Virtuoso genius of Stenben Kates - the Do-

minicus Montagnana Cello - and the Bosendorfer Plano! In Digital Another "Sonic" Love Affair with Music, Carolyn Pope Kobler at the Bosendorfer. SAC/PCM DIGITAL

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and percussion rendered in a thrilline and dynamic recording - as well as the sampling of a Theater Organ and a privately owned Pipe Organ in an old Mansion . . . EXTRAORDINARY SAC/PCM DIGITAL

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Willy Bestgen Presents A SUNDAY CONCERT ON THE PARK



It was an early day in September, and an early snow storm was bringing several inches of big, soft flakes to the ground. The world was transformed into a dream before our very eyes. It seemed almost as if the Almighty had brought forth his sugar-dispenser and powdered the world, just as my mother used to sugar freshly baked Gugelhupf. We were sitting in the chalet of our friends Willy, Betty and Bea Bestgen in Dayos, Switzerland, enjoying a fine glass of wine and nibbling on several sorts of wonderful cheeses. Our thoughts turned back to the past.

Having lived in California for so many years. I had not seen snow since olden times and could not help reminiscing. We spoke of many things that had given us pleasure then. And since Willy Bestgen is a performer and composer in addition to my own lifetime involvement with music, it was natural that our talk drifted toward musical experiences. We savoured the conversation as a connoiseur would when the slightest whiff or fragrance conjures up scenes buried deep within the subconscious. So we came to talk about the wonder of SUNDAYS - long ago.

We remembered that Sundays started off with distant churchbells which seemed to awaken all the other churchbells in the town. Delicious odours eminated from the kitchen. where breakfast and freshly brewed coffee waved magic throughout the house. Sunday was "dress-up" day: it was a carefree day, when father was home and the whole family was together. After lunch there was a "Spaziergang", or promenade, which consisted of a slow ramble towards the City Park, There, in the very center of the park, was a wonderous old round building, open with beautifully carved wooden colonades and a decorated roof. In front and around the sides were benches shaded by glant trees, which provided a soft and gently flickering protection. The temperature was deliciously warm and the air was filled with festive gentility and expectation . . .

Soon a group of uniformed men made their way to the Bandstand. There was shuffling of scores, the random tuning of instruments, and gradually a hush fell over the assembled visitors in the park. Everyone found a seat or a tree to lean against, and the proceedings began. A man in splendid uniform appeared and took his position on the podium, which of course made him look even more impressive and commanding. He raised his hands to alert

both musicians and audience. His right hand held a wonderful white stick. He would rap it smartly upon the music stand in front of him and then raise it majestically into the air. And as he waved it about, MUSIC came from it! Moreover, this was music to stir the soul. Waltzes, Gallops, Spanish Airs evoking the exotic mysticism of Carmen, Bullfights, the magic of Moorish castles and dark-eyed senoritas. What a thing this was, the SUNDAY CONCERT IN THE PARK!

And in memory of these wonderful times, the present album was conceived. WILLY BESTGEN assembled and arranged a typical potpourie of tunes, and we engaged the biggest, finest brass band to be found: "THE ENGADINER BLASORCHESTER" from the canton of Engadin in Switzerland. We recorded it, using the finest equipment, to give you the truest, most realistic sound possible. It was a labour of love, and it produced this quadraphonic record, SQ encoded, which is designed to give hearers a magnificent experience in audio realism. For those of you with Stereo and Monoural equipment, this album will also bring great listening pleasure, as you will not have to miss one precious note.

And most of all, this record is your very own transportation to the world of feelings and bittersweet memories! So relax, close your eyes, and let the March of the Grenadiers carry you off! You will travel all over Europe, Switzerland, Germany, Austria, France, and Spain, as Frere Jacques gives way to the Reitermarsch, and thence unto Spain! Arragon, Sun of Spain, El Picador, Don Jose and the Salutos Amigos recapture of its old world romance, as Spanish steel sparkles once more! Then back to the land of the alps and helmeted cavalry as the Spitzen Reiter and Trompettenwalzer reveal what true "bandsmanship" can do for the lovers of revelry.

Finally, it's goodbye, or "up and away" with our last selection HOCH HINAUS!

For those of you who knew these things once in your lives, may your memories gladden our hearts. And for those who were too young. it's never too late. For here it all is again, the make believe moments of A SUNDAY CONCERT IN THE PARK, For is not this what music is all about? . . . to create, to emphasize the imagination and to feed the Soul.

> Very Sincerely, Leo de Gar Kulka

March of the Grenadiers

Brother Jague * * (FRER AT JAQUE)

Allouette** Cavalry March (REITER MARSCH)

Arragon Sun of Spain

El Picador Don Jose Saludos Amigos Riding at a Gallop (SPITZEN REITER)

Waltz of the Trumpets (TROMPETEN WALZER)

Have a Happy Day (HOCH HINAUS)

Written by Willy Bestgen ** French Folk Tunes arranged by Willy Bestgen

(P) 1977 Leo Kulka corveioni

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LADO A

- CARBONERITO (Pete Velásquez)
- LAS CREENCIAS (Tommy Sánchez)
- AMIGO MIO (Gabriel Romero)
- 4. NO ES DE PENA (Roberto Anglero)

LADO B

- AMOR BRUTAL (Benjamín Muniz)
- AZUQUITA PAL CAFE (Perín Vásquez)
- IMAGINACION (Perín Vásquez)
- 4. LA MAL PENSA (Johnny Ortiz)

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ORGAN CHRISTMAS

KEN GRIFFIN



THE ORGAN PLAYS AT CHRISTMAS KEN GRIFFIN at the Organ

JOY TO THE WORLD SILENT NIGHT SILVER BELLS PUDOLPH, THE RED-NOSED REINDEER AWAY IN A MANGER (Luther's Carol) THE FIRST NOWELL ADESTE FIDELES (O Come, All Ye Faithful)
O LITTLE TOWN OF BETHLEHEM
KRINGLE'S JINGLE
HERE COMES SANTA CLAUS (Down Santa Claus Lane)
I'LL BE HOME FOR CHRISTMAS
WHITE CHRISTMAS



HI-FI

Rossini Overture to "William Tell" and
The "Siege of Corinth" Overture
Weber Overture to "Der Freischutz"
Sibelius Finlandia and Valse Triste

"The most beautiful and precious of human rights is that of doing nothing." Thus wree Gioscchine Rossini a few years after he had hafful the musical world with his sudden retirement. Having produced thirty-sight operar in mineteen years (1810-1829), Rossini "left) a need for repose," and lived out the remainder of his 76 years mostly in Paris where his soirces, and lived out the remainder of his 76 years mostly in Paris where his soirces, and lived out the part from a pair of works for the church, and a number of miscellaneous songs and piano pieces founced which formed the basis for miscellaneous songs and piano pieces founced which formed the basis for miscellaneous songs and piano pieces founced which the composer of William Tell sover again works for the stage.

Rossin's operatic output may be roughly divided in two parts: the youthful period (1810-1817) during which he composed his mastrepiece. The Barber of Sezille; and the last dozen years of his active career (1817-1829), which ended with William Tell. Here are two pieces representing the range of Rossin's musical experience: The Ocerture to William Tell and The Siese of Corinth Ocerture.

The overtures of Carl Maria Von Weber have become staples of the orchestral repertoire and have become the most familiar of all concert works. The earliest of his opens, Der Preischutz, supplied the Overture, his most tamiliar piece. The opera itself started the whole school of German opera, and his influence on music has been considerable.

Although Finlandia is the best known of Sibelius' patriotic works and the Prelude to The Tempest is a relatively unfamiliar example of his nature music, both have in common their origin as theatre pieces. During 1899 a freedom of press campaign developed in Finland in response to a series of restrictive measures which Russian Imperial authority sought to impose upon Finnish and Swedish newspapers. A number of patriotic benefits were arranged to raise both financial assistance and moral support. To one such theatre benefit Sibelius contributed a rather hastily contrived musical accompaniment for a series of tableaux illustrating the glories of Finland's past, The following year (1900) he extracted and revised a section of it which he titled Finlandia. (The work has a variety of equivalent names. It is sometimes called Suomi, which is Finnish for Finland. In Germany it has been known as Vaterland and in France as La Patrie.) The work incurred official displeasure, and in Riga, in 1904, one enterprising conductor resorted to performing it under the innocuous title of Impromptu. It is as exhilarating a patriotic piece as one can find in the orchestral repertoire, raucous, strident and belligerent as a work of this sort ought properly to be.

In 1901, Jean Sibelius suffered from a disease of the ear, which threatened to bring on total deafness. He became increasingly morbid. It is interesting that at this time he wrote his highly popular salon piece, Valse Triste. Fortunately, complete recovery took place.

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LESTER LANIN

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PATTI PAGE When a Denver critic called Patti Page "the indisputable Queen

of Popular Song", he was enlong the sertiments of millions of record-buyers all over the world. Ever since Battl burst under correct-buyers all over the world. Ever since Battl burst under Walte, she's been a star of the first magnitude. She's raked up a grant tabat of the good records for million-seiling integles (more than any other gat singer in record history); she's a headingthan the she's she's and she's she's a she was allowed to book for tecon-agers called "Once Upon a Drahm", and she's appeared in the moves: Elsen Gastry' and "Dond" From the List (Chin, Coll, Inshehe Patti regy the file rouge of the ecclusive Clark.

JERRY MURAD'S HARMONICATS

The Harmonicats may not look like pioneers—but they are. These three men—lerry Murad, Al Fiore and Don Les—are the first harmonica players ever admitted to the American Federation of Musiclans, and their unique artistry has brought new recognition to the harmonica as a musical instrument. Their success story. bogan in a recording studio, in Chicago, in 1947 when they recorded an all-time great time called Peg or My Heart. The recording took off like a rocket, and soon amassed a grand total of three million states. Since then, the Hammoicats have been a major attraction in top theaters and night clobs. All three men are alumn of the late Borah Marweth's Hammoica Raccais, and the state of the state of the state of the state of the success. Here's their delightful performance of Tuxedo Junction occlusive for Clob members.

MITCH MILLER

Mich Miller's great zest for living is ideally expressed in his "filing Along" records With his firm background in classical music and his sensitive understanding of popular music, Mitch can create a mode of medical solid records and produce of the sensitive understanding of spoular music, which was not to be sensitive to the sensitive of the manufacture of the sensitive of the

BROOK BENTON

Early in 1959, the listening world became aware of a new sound on recordina—warr, nick compositing sound—and it belonged to meet the sound of the so

THE BROTHERS FOUR

This way pure school looks, mee. This is the Colony Clab in Static calling—man even style." The Use framing brokens at the University of Washington exchanged the academic life for static calling—man except the school of the Colon Colo

DAVE BRUBECK

Dave Brubeck and his Quartat are famous not only in Amarica but all over the world where their records and in-posen appearance have spread certification for modern jazz. Noted for his unusual block chend harmonic structures, Dave presents during improvestions which offer an encyclopedia of musical styles, ranging from the formalitios of Bach to the renches of outer space. "When I got inspired, I'm the happlest guy in the world," Dave has said, this sudience come he included in that statement.

at jazz festivals, in night clubs, in Carnegie Hall and at home by the phonograph. Here Dave, Paul Desmend on alto sax, Gene Wright on bass and Joe Morello on drums spoly the Brubeck

DINAH WASHINGTON Long hailed by fans of jazz and rhythm-and-blues as "Queen of

touch to The Lawless Mike.

the Bluer. Disab Washington has been singing lince alle was upon jul of 11 in Chapen-first as a good singer, late with Lipsel jul of 11 in Chapen-first as a good singer, late with Lipsel jul of 11 in Chapen-first as a good singer, late with Lipsel and on Moreany records. Het versalily is phenoment She cannot be supported by the singer of the singer o

PERCY FAITH

At the age of fifteen, Percy Fath made his debut as a concert plannin in Toerford famed Massay Hall, and his name has been plannin in Toerford famed Massay Hall, and his name has been tragger and conductor of wide-ranging musical faste, Percy has concerned such million-sellers as Deletion-Chreme fore: "A Sumproup of alterns that have set rew standards for musical imagination. Har saids becomes tail on some of or musical imagination. Has raids becomes tail on some of or motion plicitude. American medodies as in romatic ballads, in Contriental turns an Biochecyth Alb. Percy burns to the origins to the plan in Biochecyth his. Percy burns to the origins of the here has an Biochecyth Alb. Percy burns to the origins of the here has an Biochecyth Alb. Percy burns to the origins of t

MILES DAVIS

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JOHNNY CASH

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COLUMBIA RECORDS





HI-FI

Berlioz Symphonie Fantastique

Berlioz, in his Memoirs, has a good deal to say about the Symphonie Fantastique. He writes that it was written under Goethe's influence, and he describes his method of work: "yery slowly and laboriously in some parts, incredibly quickly and easily in others. The Scene aux Champs worried me for three weeks; over and over again I gave it up; but the Marche au Supplice was dashed off in a single night. Of course they were afterwards touched and retouched.

The great French composer goes on to describe how an orchestral conductor named Bloc determined that the new symphony should be heard, and helped arrange a concert at the Theatre des Nouveautes, in 1830. "The directors," wryly notes Berlioz, "attracted by the eccentricity of my work, agreed and I invited eighty performers to help, in addition to Bloc's orchestra. On my making enquiries about accommodation for such an army of executants the manager replied, with the culm assurance of ignorance. 'Oh, that's all right. Our property man knows his business.' The day of rehearsal came, and so did my hundred and thirty musicians -with no place to put them. I just managed to squeeze the violins into the orchestra, and then arose an uproar that would have driven a calmer man than myself out of his senses. Cries for chairs, desks, candles, strings, room for the drum, etc., some shifters tore up and down, improvising desks and seats, Bloc and I worked like mad-but it was all useless; a regular rout; a passage of the Beresina. However, Bloc insisted on trying two movements to give the directors some idea of the whole. So, all in a muddle, we struggled through the Ball Scene and the Marche au Supplice, the latter calling forth frantic applause. But my concert never came off. The directors said that they had no idea so many arrangements were necessary for a symphony. Thus my hopes were dashed, and all for want of a few desks The symphony, however, did achieve performance a few months later at the Paris

Much ink has been spilled over this score, a stupendous stroke of genius, considering that there was no precedent for it; none at all. Beethoven and Schubert, but a few years dead, had never conceived anything like it; neither had their predecessors; and the romantics had not yet come on the scene. The music must have fallen upon contemporary ears like a thunderclap. No composer up to that time had showed anywhere near an equal instinct for the orchestra; none had bound his music with a story to such an extent. Weber and others had composed programme music, and even Beethoven had taken a fling at it; but the Symphonie Fantastique is the work that really set off the whole school of programme music which was to culminate with Liszt and Strauss. The sounds of Fantastique, and their relation to a programme that was supplied by the composer, were novel and daring. They shocked the conservative listeners at the Conservatoire, just as they thrilled the avant-garde, of which Belioz soon became the acknowledged musical leader.

The programme of the symphony deals with a young musician in love. By not too peculiar a coincidence, Berlioz was madly in love at the time with a young English actress named Henrietta Smithson. In his recent biography of the composer, Jacques Barzun suggests that really there is little relation between the symphony and Miss Smithson, Barzun's case is not very strong. Even if the programme is not purely autobiographical—Berlioz, for instance, never was an onium addict-it is close enough to the facts for the parallel to be inescapable.

Prefacing the programme of the symphony is the note: "A young musician of un-bealthy sensitive nature and endowed with vivid imagination has poisoned himself week to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings, and his memories take utterance in his sick brain in the form of muscal imagery. Even the Beloved One takes the form of a melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

First Movement: DREAMS, PASSIONS

At first thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and loyous elation without any recognizable cause, which he experienced before the Belowed One has appeared to him. Then he remembers he ardent love with which she saidlenly inspired him: he thinks of his almost irasane anxiety of mind, of his raping jealousy, of his rewardening love, of his religious concolation.

Second Movement A BALL

In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved

Third Movement: SCENE IN THE MEADOWS

It is a summer excised in 100. MEALAWNS

It is a summer cerving. He is in the country, main; when he hears two shepherds had who play, in alternation the race dee ocches (the lane used by Swiss shepherds started by the respective with the started by the respective with some proposed of the percently made known to limit a started by the respective wide, some prospected (be per recently made known to limit and those actuations until to lord a smalling cologie to his institution of the Ster appears one never lith heart special control of the started by the respective process. The started has the proposed of the started by the started by the started has the started by the started by the started has the started by the started by the started by the started has the started by the started by the started by the started by the started has the started by the s

Fourth Movement, MARCH TO THE SCAFFOLD

He dreams that he murdered his Beloved, that he has been condemned to death and is former to consistent of march the is alternately sombles and with beilinated and some incompanies, the procession. The turnultous outbursts are followed without modulation by his measured steps. At the least the fixed idea returns, for a moment at least thought of low is revived—which is cut short by the death blow.

Fifth Movement: DREAM OF A WITCHES' SABBATH

At Language that the second of the second of

Every record bearing the DISCS trademark has been meticulously checked to guarantee a superb standard of quality. Pressings are manufactured from vinlyite to assure silent surfaces and top-quality recording characteristics.

All recordings are supervised by Discs' staff of master audio engineers utilizing the finest available recording facilities. Master tapes are recorded on an RIAA curve with Ampex equipment with a frequency of range of 20 cps to over 20 kc.





Stille Nacht Rinderchur des Wolfschures Offenbach

STILLE NACHT, HEILIGE NACHT Stille Nacht, beilige Nacht, alles schlift, einsam wacht nur das traute, hochheiline Paar

Holder Knabe im lockigen Haar, schlaf in himmlischer Rob'! Schlaf in himmlischer Ruh'!

Morgen kommt der Weihnschtsmann, Trommel, Pfeifen und Gewehr.

Fahnen, Säbel und noch mehr ja, ein ganzes Kriegesheer möcht' ich geme haben. Bring' uns, lieber Weihnachtsmarm, bring such moreen, brings Musketier und Grenadier. Zottelbär und Panthertier. Ross and Esel, Schaf und Stier,

lauter schone Dirge. Doch Du weisst ja uns'ren Wunsch kennet is uns're Herzen. Kinder, Vater und Mama ja, sogar der Grosspapa, alle, alle sind wir da, warten Dein mit Schmerzen

LEISE RIESELT DER SCHNEE Leise rieselt der Schnee. Still und starr ruht der See Weihnachtlich glänzet der Wald Freue Dich, Christkind kommt bald. In den Herzen wird's warm. Still schweigt Kummer und Harm Sorge des Lebens verhallt. Freue Dich, Christkind kommt bald. Bald ist Heilige Nacht. Chor der Engel erwacht.

Hert nur, wie lieblich es schallt. Freue Dich, Christkind kommt bald. STILL, STILL, WEIL'S KINDLEIN SCHLAFEN WILL

(Stach, Huch, Huch, for the Little Baby Sleeps) 22 Still, still, still, weil's Kindlein schlafen will. Die Englein tun schon jubilieren bei dem Kindlein musizieren. Still, still, still, weil's Kindlem schlafen will Schlaf, schlaf, schlaf, mtin liebes Kindlem, schlaf. Maria tut es niedeningen thre keusche Brust darbringen.

mem liebes Kindlein, schlaf Gross, gross, gross, die Lieb' ist übergross Gott hat den Himmelsthron verlassen, um uns 2' weisen auf der Strassen Gross, gross, gross die Lieb' ist übergross

Schlaf, schlaf, schlaf,

Wir. wie. wie. tun rufen all' zu Dir. Tu uns das Himmelsreich aufschliessen. wenn wir einmal sterben müssen. tun rufen all' zu Dir.

HEILIGE NACHT

Cover photo: Pete Turner

Heiline Nacht, heilige Nacht Nacht der unendlichen Liebe. dass uns Dein Segen verbliebe. wirst Du uns wieder gebracht, heilige Nacht, heilige Nacht. Heilige Nacht, heilige Nacht, Lass uns im Erdengedränge tönen der Engelgesänge

bis unser Festtag erwacht, heilige Nacht, beilige Nacht

IHR KINDERLEIN, KOMMET Ihr Kinderlein, kommet, o kommet doch all Zur Krippe her kommet in Bethlehems Stall Und seht, was in dieser hochheiligen Nacht der Vater im Himmel für Freude uns macht.

MORGEN KOMMT DER WEIHNACHTSMANN O seht, in der Krippe im nächtlichen Stall. seht her bei des Lichtleins hellelänzendem Strahl in reinlichen Windeln das himmlische Kind. viel schöner und holder als Engele sind. Da liegt es, das Kindlein, auf Heu und auf Stroh Maria und Josef betrachten es froh Die redlichen Hirten steh'n betend davor Hoch oben schwebt vobelnd der Engelein Chor.

O beugt wie die Hirten anbetend die Knie Erhebet die Händlein und danket wie sie. Stimmt freudig, Ihr Kinder, wer sollt' sich nicht freu'n, stimmt freudig zum Jubei der Engel mit ein.

AUF, AUF, IHR HIRTEN

Auf, auf. Ihr Hirten. nicht schlaft the so lane Die Nacht ist vergangen, es taget ja schon. School nur dabor wie funkelt das Sternlein je länger, je mehr Zu Bethlehem drunten zeht wieder der Schein. Es muss wohl was Himmlisch's verborgen dort sein. An coorm Stall. da scheint es und glänzt es als wie ein Kristall

Drum geh' nur mein Seppel und b'sunn Dich nit lang. Steck' an die Latern und setz' Dich in Gang Geh' nit viel um. geh' nit viel um, und rück' flugs Dein Hotlein und stell' Dich fein frumm. Fein 'mühlich knie nieder

and hiide' Dich fein eh Dann rück' flugs Dein Hütlein wenn D' willst hinningeh'n. Buck' Dich fein schön, neie' Dich fein schön und ruck' flues Dein Hütlein wenn D' willet hintingsh'n.

SUSSER DIE GLOCKEN NIE KLINGEN Have Bells Rung More Sweetly) 2 33 Süsser die Glocken nie klimmen

grad, als ob Engelein singen wieder von Friede und Freud wie sie gesungen in seliger Nacht, wie sie gesungen in seliger Nacht. Glocken mit herligem Klang, klingen die Erde entlang. Und wenn die Glocken dann klimmt. eleich sie das Christkindlein bört. Tut sich vom Himmel dann schwingen. eilet hernjeder zur Erd'. Segnet den Vater, die Mutter, das Kind, segnet den Vater, die Mutter, das Kind.

Glocken mit heilberm Klang kheern die Erde entlane O DU FROHLICHE (O Thou fovial Day) em O du frühliche, o du seliee gnadenbringende Weihnachtszeit! Welt ging verloren, Christ ward geboren, freue, freue Dich, o Christenheiti Welt ging verloren, Christ ward geboren, freue, freue Dich, o Christenheit!

ABER HEIDSCHIBUMBEIDSCHI Aber heidschibumbeidschi, schlaf lange Es ist ja Dei' Mutterl aus'gange. Sie ist in aus earnee und kimmt nimmer hoam.

Ehre sel Gott!

O du fröhliche, o du selige gnadenbeirgende Weihnachtszeit! Christ ist erschienen, uns zu versühnen. Freue, freue Dich, o Christenheit! Christ ist erschienen, uns zu versühnen. Freue, freue Dich, o Christenheiti O du fröhlichte, o du selice adenbringende Weihnachtszeit! romlische Heere (auchzen Dir Ehre) Himmlische Heere jauchzen Dir Ehrel

KLING, GLÖCKCHEN, KLINGELINGELING Kling, Glöckchen, klingelingeling, kling, Glöckchen, kling! Lasst mich cur, Ihr Kinder! Ist so kalt der Winter

Offeet mir die Titeen lasst mich nicht erfrieren! Kling, Glöckehen, klingelingeling, kling, Glöckchen, kling! Kling, Glöckehen, klingelingeling, kling, Glöckchen, kling! net mir die Herzen Will drin wohnen fröhlich. o mein Kind wie selte! Kling Gläckehen klingelingeling. kling, Glöckehen, kling! Kling, Glockchen, klingelingeling,

kling, Glöckchen, kling! Midchen hört und Bübchen Macht mir auf das Stübchen Bring Euch milde Gaben, sollt' Euch dran erlaben! Kling, Glockchen, klingelingeling, kling, Glockchen, kling!

O TANNENBAUM O Tannenbaum, o Tannenbaum wie grün sind deine Bitter! Du grünst nicht nur zur Sommerszeit, nein, auch im Winter, wenn es schneit. O Targenbaum, o Tannenbaum, wie grün sind deine Blätter! O Tannenbaum, o Tannenbaum.

du kannst mir sehr gefallen. We oft hat nicht zur Weihnachtszeit ein Baum von dir mich hocherfreut! O Tangenbaum, o Tannenbaum, du kannst mir sehr gefallen O Tarmenbaum, o Tannenbaum, dein Kleid will mich was lehren. Die Hoffnung und Bestindigkeit gibt Trost und Kraft zu jeder Zeit. O Tannenbaum, o Tannenbaum,

KOMMET, IHR HIRTEN (Come, All Ye Shepherds) and Kommet, Ihr Histon, Ihr Minner und Frau'n! Kommet, das liebliche Kindlein zu schau'n. Christus der Herr ist heute geboren,

den Gott zum Heiland Euch hat erkoren! Fürehtet Euch nicht! Lasset uns sinzen in Bethlehems Stall, was uns verheissen der himmlische Schall Was wir dort finden, lasset uns künden,

lasset une preisen in frommen Weisen, Wahrlich, die Engel verkündigen heut' Bethlehems Hirtenvolk gar grosse Freud'. Nun soll es werden Friede auf Erden, den Menschen allen ein Wohlzefallen!

und lässt das klauns Bübeele ganz allein. Aber heidschibumbeidschi bumbum aber heidschibumbeidschi bumbum. Aber heidschibumbeidschi, schalf eisse Die Engelein lassen Di' grüsse'. Sie lassen Di' grüsse' und lassen Di' frag'n, ob Du im Himmel spacieren willst fahr'n. Aber heidschibumbeidschi bumbum, aber heidschibumbeidschi bumbum.

ALLE JAHRE WIEDER Alle Jahre wieder kommt das Christuskind auf die Erde nieder, wo wir Menschen sind Kehet mit seinem Segen. rin in tedes Home geht auf allen Wegen mit uns ein und aus for each Dir zur Seite. still und unerkannt

dass es treu Dich lette ALS ICH REL MEINEN SCHAFFN WACHT Als ich bei meinen Schafen wacht', ein Englein mir die Botschaft bracht'

letzt bin ich froh. bin ich froh. froh, froh, froh froh, froh, froh! Benedicamus domino Er sægt, es soll geboren sein zu Bethlehem ein Kindelein.

but ich froh. froh, froh, froh froh, froh, froh! Benedicarnus domino Benedicamus domino Er sant, das Kind lin da im Stall. und soll die Welt erlösen all'1 letzt bin ich frob.

froh, froh, froh, froh, froh, froh! Benedicamus domino! Benedicamus domino! STILLE NACHT, HEILIGE NACHT Stille Nacht, heilige Nacht, alles schläft, einsam wacht nur das traute, hochheilige Paar.

Holder Knabe im lockigen Haar, schlaf in htremlischer Ruh's schlaf in himmlischer Ruh's Stille Nacht heilige Nacht. Hirten erst kundgemacht durch der Engel Hallelujah tont es laut von fern und nah. Christ, der Retter, is da! Stille Nacht, heilige Nacht, Gottes Sohn, o wie lacht

Lieb' aus seinem gottlichen Mus da uns schlägt die rettende Stund Christ, in Deiner Geburt! Christ, in Deiner Geburt

Other Christmas albumt you will enjoy: A Christmas Festival-Ormandy/Philadelphia Orchestra; Temple University Concert Choir; St. Francis de Sales Boycholr ... ML 6039/MS 6639*

The Joy of Christmas-Bernstein/New York Philharmonic: Mormon Tabernacle Choir . ML 5899/MS 6499*



STILLE NACHT

KINDERCHOR DES VOLKSCHORES OFFENBACH Children's Choir of

The Offenbach Chorus Leitung (Conductor): Werner Blum Orgel und

Gesamtleitung (Organ and Musical Direction);

Robert Pappert

4. 6

All the relections are Public Domeirs.



Christmas Music



Arranged and conducted by Ralph Hunter

Santa Claus Is Comin' to Town (ASCAP 2:55) Parade of the Wooden Soldiers (BM 2:00)

Jingle Bells (1947) White Christmas (ASCAP 2:02)

Winter Wonderland (ASCAP 3:04) The Christmas Song (Chestnuts Roasting on an Open Fire) (ABCAP 2:00)

Wassail Song (1:45)

Carol Medley: Joy to the World; God Rest Ye Merry, Gentlemen; Hark! The Herald Angels Sing (3:17)

The First Noël (2:24)

Indian Christmas Carol (2-31) Latin Lullaby (Canción de Cuna) (3-83)

Silent Night (2:27)

carols as they should be sung—by a great chorale

One of the major Christmas fallacies is that "Christmas belongs to children." Actually a good part of the joy and general good feeling induced by this most wonderful of all holidays arises in the memories of grownnps. The remembrance of Christmases past warms the heart with nostalgic yearnings that no mere child could hope to experience. But of course a good part of Christmas does belong to children-or what's a Santa for?

All this precisely defines the split personality of the Living Voices chorale in the preparation of this album of Christmas music. The Living Voices, as a legion of music lovers have discovered, is one of the world's finest singing ensembles on record today. It is made up variously of leading choral directors and group singers, drawn from outstanding

choruses here and abroad. One entire side of the record is devoted to the child's-eve-view of the holiday-today's children and yesterday's children. The selections include a bubbling mixture of the traditional and the modern with a few delicious surprises as "sock fillers." The side opens with that bright modern standard Santa Claus Is Comin' to Town, written in 1934 by the well-known Tin Pan Alley composer, J. Fred Coots. It includes what is generally stated to be the biggest-selling Yule hit of all time, Irving Berlin's White Christmas from the 1942 movie "Holiday Inn," starring Bing Crosby. Winter Wonderland, a Tin Pan Alley hit of 1934, is not specifically a Christmas song but surely captures the

seasonal spirit. Of the traditional selections, Jingle Bells, it will surprise many to learn, was also not originally a Christmas song. However, since it was written in 1857 by one J. S. Pierpont, it has become the happiest carol of all.

The medley on the second side includes Jou to the World, again not originally a Christmas song but written in 1719 as a poem by Isaac Watts. In 1830 it was set to the music of one of the arias in Handel's "Messjah" by Lowell Mason.

God Rest Ye Merry, Gentlemen was written circa 1600 aud is attributed to an English poet, or poets, names unknown. There are two melodies extant for the lyric. In this album, the more familiar air is heard.

Antiquarians tell us that The First Noël was written in France around the year 1500. It is folk-derived and was commonly sung on the continent for centuries before reaching print in a hymnal in 1833.

Of peculiar interest is Latin Lullabu. It is of South American origin. a song of a mother singing to the Christ-child. In the same vein, Indian Christmas Carol is the Christmas story as imagined by primitive American Indians who saw Jesus born in a "lodge of broken bark" and wrapped in a "robe of rabbit skin." Musically, it is a mixture of tomtoms and Gregorian chant.

JAY LEVITON



Other RCA Camden albums in this series you will enjoy: IMPORTANT! RCA Canadeu's monophonic records ("New Orthophonic" High Fidelity) can be played on stereophonic phonographs, RCA Camden's stereophonic records (Living Stereo) must be played on phonographs equipped for stereophonic reproduction.



THE(S) & Rudio Corporation of America . Mores(s) Registrade(s)

Cover whote; George Austin/Shestel

THE MAGNIFICENT NEW SOUND

Boston Pops / Arthur Fiedler



STAR DUST...brilliant new symphonic settings of



Mono I M-2670 Stereo LSC-2670

Produced by Peter Deliheim . Recording Engineer: Anthony Selvatore

The following is an appraisal of RCA Fictor's new Donagroone recording system. It was written by one of the most respected writers in the audio-murical field.

BY HANS H. FANTEL

Proof of any new recording process is in the listening. The first few measures of music I heard on an RCA Vector Dynagroove record left no doubt that a major technical advance had been schieved, for the sound from this disc tape: the bass rolled out with astonishing richness, the highs were clear and crisp, and even heavily scored passages were transparent in every musical detail. Fortis-

simos seemed undiminished while the softest passages lost none of their persuasiveness. What's more, the sound retained clarity and spaciousness all the way to the end of the record, even at the innermost grooves where a certain amount of distortion and "cramping" of the sound used to be unavoidable.

No single innovation can take credit for improvement of such magnitude. The Dynagroove record reflects ad-vances on many fronts, correlated by RCA engineers into a consistent technical process extending all the way from the recording studio to the final steps of manufacture. At the heart of the process are new techniques and equipment.

Computers —"electronic brains"—have been introduced to audio for the first time. Together, new concepts and new machines have at last solved some of the oldest and most

obstinate problems of disc recording. All this adds up to what is, in my opinion, a remarkable degree of musical realism. The technique is ingenious and sophisticated, but its validation is simple: the ear con-

Side 1

Star Dust (3:05) Stairway to the Stars (3:16) Wunderbar (4:11) When You Wish Upon a Star (3:15) You and the Night and the Music (3:17) Clair de lune (Moonlight) (P.D. 4:25)

Side 2 Blue Moon (3:33)

Tonight (2:36) Rêverie (P.D. 4:36) The Night Was Made for Love (2:51)

Public performance clearance—ASCAP.

Arrangements by Jack Mason and Richard Hayman



THIS GREAT ORCHESTRA... Deep Purple (4:19) The Glow Worm (2:51) THESE GREAT TUNES...

Something wonderful happens!







ANDRES SEGOVIA
Plays
J. S. BACH

LEC 9006

SIDE 1

Bach (arr. Segovia) - Suite for Guitar Lello Suite No. 6 in D. BWV 1012: Gavottes Kute Suite in E. BWV 996; Sarabande and Bourree

Prelude No. 3 in C for Lute, BWV 999

Lute Sonata No. 1 in G. BWV 1000

SIDE 2

Bach (arr. Segovia)-Chaconne

Fartita No. 3 in E for Violin, BWV 1006: Prelude Partita No. 2 in D for Violin, BWV 1004: Chaconne

Andres Segovia, guitar



Annotation by Robert N. Angus

Andres Segovia, a small, stocky man with thick spectacles, long black hair and the fingers of a sorcerer is undoubtedly the world's greatest player of the guitar, in the classic style. Some 20 years ago, when Segovia began giving concerts of Bach played on the guitar, most music critics weren't willing to take him seriously. At the time, the guitar was regarded as an instrument for accompanying Latin American love songs - or possibly for producing a beat in a jazz ensemble. His position at the time was somewhat the same as that of Wanda Landowska, who was crusading to establish the harpsichord as a serious concert hall instrument. Both Landowska and Segovia were well aware of the potentials of their instruments, but neither had access to much of the literature composed for them. The music of the Romantic Period dominated most concerts and recitals of the period, and compared to the massive works for keyboard by a Rachmaninoff or a Liszt, the few prelades and partitus for lute or harpsichord by Bach seemed very tame indeed. When Bach was played by a pianist like Paderewski or a conductor like Stokowski, his music was encumbered with all kinds of Romantic embellishments. Secovia and Landowska separately scowed the libraries

of Europe to find music composed for their instruments. When they couldn't find what they were looking for, they

arranged their own.

Segovia was bom at Linares, Spain in 1894, Neither of his parents was musical, although he recalls his mother singing the popular sones of Granada and Andalusia around the house. His father, a lawyer, wanted Andres to follow in his footsteps. The Segovia family was a large one, however; and his father's income could barely provide all the things a family of growing youngsters needed. So an uncle offered to adopt him. The uncle was somewhat more sympathetic to young Segovia's musical interests than his parents had been, and provided him with violin lessons. The teacher, unfortunately, was a poor one. Segovia said it was difficult to say whether the appalling rasping sounds the violin made when his teacher was demonstrating an exercise was his fault or that of the instrument, but whatever it was the noise filled him with repugnance. The violin was discarded for a cello, but it sounded just as dismal as the fiddle had-Segovia tried the piano. That was worse, "The sounds confused me." he said.

He had always been fascinated by the melancholy sonorities of the guitar as he heard it played in the streets. At the age of ten he acquired a guitat. "I had no professor to teach me," he said later, "I made myself professor and pupil. It worked well, although it was a very long time before the professor was not dissatisfied with his pupil nor the pupil with his professor. He was a hard professor and demanded that the pupil should practice all the time. Consequently, the guitar was hardly ever out of my hands." He studied for a short time at the Granada Musical Institute although, for practical purposes, Segovia is almost entirely self-taught.

Discussing the problem of literature for the classical guitar, Segovia remembers that at the time it consisted almost entirely of "the compositions of illiterates." His first discovery was the transcriptions of works of other composers by Francisco Tarrega in which the guitar kept faithfully to the spirit of the original music. Tarrega had recognized the possibilities of the instrument, but he had not been able to develop his theories fully. Meanwhile, Segovia had found the affinity between the lute and the guitar and was studying music written for the lute. Here be made great discoveries and a vast literature from the time of John Dowland onwards. His supreme excitement was to discover that Bach had composed a large number of pieces for the lute which he later transcribed for violin or cello solos. Some of these pieces were arranged into the Suite and Chaconne on this record during the late 1930s.

Segovia no longer faces the problem of developing reperrory for the guitar. Composers such as Mario Castelnuovo-Tedesco and others have written for him, and the music of such composers as Fernando Sor, Federico Torroba, Robert de Visee and others is readily available.



WHAT THE CRITICS SAID ABOUT THIS RECORD "Segovia plays with his customary musicality. His vitmosity in the furne is remarkable."

- High Fidelity



ABBA GREATEST HITS

Side 1 SOS HE IS YOUR BROTHER RING RING ANOTHER TOWN, ANOTHER TRAIN HONEY HONEY SO LONG MAMMA MIA

Side 2

1 DO, 1 DO, 1 DO, 1 DO, 1 DO
PEOPLE NEED LOVE
NINA THE NEED LOVE
COES ON)
FERNANDO
FERNANDO



ABBA GREATEST HITS

Side 1 SOS HE IS YOUR BROTHER RING RING ANOTHER TOWN, ANOTHER TRAIN HONEY HONEY SO LONG MAMMA MIA

Side 2
I DO, I DO, I DO, I DO
PEOPLE NEED LOVE
WATERLOO
NINA PRETTY BALLERINA
BANGA-REOOMERANG
DANCE (WHILE THE MUSIC STILL
GOES ON)
FERNANDO





environments...

The Magic of Psychoacoustic Sound



'LOVELY, LIBERATING SOUNDS'

N.Y. TIMES

disc 10

SIDE ONE: ENGLISH MEADOW SIDE TWO: NIGHT IN THE COUNTRY

Turn your hi-fi into a psychoacoustic device.



ENGLISH MEADOW

Ask anyone who has roamed the English countryside. There is a beauty and melody to English birdsongs unrivaded in most of the world. Deep in the wordant Sussex countryside is a strange hillside. There, widdly standing out from the intense green of the vegetation is an immense drawing, caved out of the underlying white chalk, hundreds of feet in length, a silhousts of a silhousts of a silhoust so if a silhoust s

To our amazement, this area possessed the most melocious collection of songhirds we had ever heard. It was take in a spring affermoon, normally a quiet time, yet these birds were happily serenating each other as if it were the crack of dawn. Outlokly setting up our equipment in the ruins of a long-ruined proty opposite the Wilmington Man, we marveled at the variety and complexity of sounds picked up with such darity by our interophores. This was undoubtedly one of the finest nature recordings we had ever experienced. When we large him to the control of th

NIGHT IN THE COUNTRY

If there is a heartneat to this earth, it is the sound of insects at night. There is a rhythm and interaction to these, the most plentiful of God's creatures, that creates sound patterns so complex and aurally comforting that we often do not realize how much we need such sounds, until we experience this effect in our often too-quiet home surroundings.

Some people, without giving it much thought, might say that it is foolish to use such a record when all you have to do is throw open a window and hear similar sounds for free. Our reply? Try hearing such sounds during most months of the year. Also, these particular sounds are only found deep most months of the year. Also, these particular sounds are only found deep sweetly did they foat upon the wings of alience, through the empty-waited inght." Unless you are an artest camper, the chances of your experiencing such sounds in nature would be almost ini. Yet, for milliore of years, this is that third yet in sole goal and free.

To make such a recording required great care and highly specialized equipment, as these sound frequencies go well beyond the capabilities of human ears.







Eydie Gorme's

If He Walked Into My Life Amor

What Did I Have That I Don't Have?

I Wish You Love

Sabor a Mi



Greatest Hits

Blame It on the Bossa Nova Softly, As I Leave You

Mas Amor

Matchmaker

Don't Go to Strangers



EYDIF GORME'S GREATEST HITS

IF HE WALKED INTO MY LIFE (ASCAP) WHAT DID I HAVE THAT I DON'T HAVE? (ASCAP) (From "On a Clear Day You Can See Forever") I WISH YOU LOVE (ASCAP) SABOR A MI (BMI)

Side 2 BLAME IT ON THE BOSSA NOVA (BMI) SOFTLY, AS I LEAVE YOU (ASCAP) MAS AMOR (BMI) MATCHMAKER (BMI) (From "Fiddler on the Roof") DON'T GO TO STRANGERS (ASCAP)

Someone once said, "In her voice you hear everything from a trumpet down to a rich cello-and everything in between." That is more than just a remarkable range-it is a fabulous breadth of resonant richness. That's Eydie.

This collection could be called her audio-biography because it contains her very big successes. Here is Eydie, alternately belting and caressing your ears-and every one of the songs is right on target. Show tunes, ballads, Latin and Latin satiric (Blame It on the Bossa Nova)-they give exciting evidence of the many faceted excellence of Eydie. Not that this remarkable singing star needs evidence-but isn't it nice to have all the evidence right here in one handy package?











Melong Abound!

HAVE Fun with Frenchie



A Mony Am







Welcome Aboard!

HAVE FUN with Frenchie

NORBERT SLAM TRIO PLAYS

SIDE 1

- 1 SOUS LE CIEL DE PARIS
- 2 LA SEINE (Mannot-LaFerge)
- 3 J'ATTENDRAI
- 4-LA COMPLAINTE DU PAUVRE GENS
- 5 -- LA MER
- (Trenet)
- 6 MADEMOISELLE DE PARIS

speaking no English.

SIDE 2

- 1 SOUS LES PONTS DE PARIS
- 2 QUE RESTE-T-IL DE NOS AMOURS
- 3 FASCINATION
- 4 MILORD (Manage-Managehi)
- 5 LA COMPLAINTE DE LA BUTTE
- 6 ALOUETTE

Next morning Frenchie was at the American Embassy applying for a visa to come to the U.S. Through a maze of red tape and paperwork he finally arrived in New York in April 1960 with his accordion and

He applied for a union card and was told he must wait six months — and learn to speak English. A succession of odd jobs followed ("I usually got fired because I couldn't speak English," recalls Frenchie.) until he landed a job playing in Puerto Rico in a French restaurant.

After a year there he returned to New York and the Statler where he furnished the music for all the French parties. But he didn't like the cold weather and in 1962 moved to Florida. And to the ship moored in the quiet inlet, he brought a taste of Paris with him.

The twelve popular French songs in this album bring not only the sound of Frenchie to you, but the sounds of the gayety that surrounds him every night.

"Welcome Aboard -- Have Fun with Frenchie" means what it says. Turn the lights low, settle down and listen to the album -- suddenly you'll be aboard the ship that never leaves its berth yet travels a thousand miles every night Frenchie plays.

TECHNICAL DATA

Frequency range — 20 × 20,900 cycles. Recorded to Criteria Recording Company's Studio A. Mattiple microphone rechange learning the floors condenses. Geography, and the floor condenses. Geography, and KMAG. Crietia causes by Frederic Lances. 2003. The company of the floors of the floors of the floors of the floors of the floors. The company of the floors of the floors of the floors of the floors. The company of the floors of the floors of the floors of the floors of the floors. The company of the floors of the floors. The company of the floors of the floors

where track tapes with no dah downs or tope daks involved. The new Capparoop ruby still neve employed. This record is out by a special method developed by Criteria and the result is a truly compatible record. This record will play as any other stereo record on a stereo system but also can be played on monophonic systems with equal success.

Pressings on Virgla Vinyl by Miassi Records Company, Stampers were pure nickel. Studio Engineer: MACK EMERMAN

Master Lacquers: JACK DAVIS Record #2671

If you walk into one of the more exclusive private clubs in Miami these days and ask for one Norbert Slama, you'll probably just get a blank stare.

But ask for "Frenchie" and "voila" you'll be directed to a sumptuous

But ask for "Frenchie" and "voila" you'll be directed to a sumptuou yacht moored just outside.

There attired in French sailor's garb you'll find a small, dark man with pixie face at work behind an accordion; and the man who owes more to a birthday party than most.

Norbert Slams is French of course, being born in Algiers in 1926. At the age of 7 he was playing the accordion, the clarinet, the sacephone and the plano. At eighteen he was on his way to Parlish is search of success. With his small combo he made his way cacess Parlis from all the properties of the Greek ship, Agamemon. Aboard he Agamemon, Frenchie played for much of the troyally of Europe who, often using the liner, gave it the nickness. "The King's Boat."

Then in 1959 in Paris he was asked by a famous American family to furnish the music for a birthday party at the hotel Crillon in the Place de la Concorde. Frenchie was the director of three bands that night, one jazz, one latin and one apache. The guests were delighted and one even seriously suggested "Frenchie, you oughts go to America".

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> At the request of his many patrons, GiGI, who is the successful owner of a chain of Restaurants called "GiGI's," is also a very tainetted artist, with the Caraso voice of today. He sings with the natural and efforties case of a Neopolitan Troubador, GiGI's love of music is matched only by his love of fine. food, which is served daily at his famous restaurants. On this great and unusual album with GiGi we have a very talented and able musician backing him up...TDNY CICCD. Tony is also a very good performer with a wonderful sense of humor, which you will hear when he does his imitation of Jimmy Durants on this album. All of the songs in this album were done impromptu and live at "GGC's" Restaurant, S: If y'u want to get away from all your cares, just purchase this album and you will feel like you are in Italy where averyone lives to "SING, EAT and be MERRY!"

SIDE 1 (TARANTELLA) MALA FEMMENA 2. VOLARE

3. AMORE BACIANI MAMMA

DICITINCELLO VUI (TI VOGLIO BENE) B. SCAPRICCIERELLO STAGGIONE

SIDE 2 (TARANTELLA) BUTCHER BOY

2. AL-DI-LA 3. SORRENTO 4. CHE-LLA-LLA 5. START EACH DAY WITH Ourantel by TONY CICCO

WHILE 7. REGINELLA-CAMPANOLA



Music by: TONY CICCO



QUANT: DELLA

7. REGINELLA-CAMPANOLA

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Imported Red Dinner Wines

	Bottle	1/2 Bottle
FRESCOBALDI CHIANTI	3,75	2.50
BOLLA BARDOLINI	4.50	3.00
BOLLA VALPOLICELLA Excellent bowquet, very delivole, exquisite toste	4.50	3.00
BOLLA AMARONE	6.50	
CELLA LAMBRUSCO		Small
RUFFINO CHIANTI		1.75

Imported Rose Wines

BOLLA ROSE		1/2 Bottle 2.75
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HARVEY'S Bristol Cream Sherry	Gloss 1.00
HARVEY'S Ruby Port	1.00
Domestic Wines	.55

Imported White Dinner Wines

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	Bottle	1/2 Bottle
A velvety dry wine, clean to the taste — outstanding with dinner	4.50	2.75
CELLA VERDICCHIO Dry light wine, delicate bouquet with well bolonced flovor	4.00	2.75
COUNT VASELLI ORVIETO	3.75	2.50
Imported French Wines		
CHATEAUNEUF DU-PAPE The bouquet of french wines	6.00	2.75
JOUVET BEAUJOLAIS Extremely delicious red dinner wine	5.00	2.75
and the state of the same of t		

Italian Champagne

CELLA ASTI SPUMANTE Itoly's foverite sporkling w	10.00

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PAUL MASSON X-Dry Champagne	Lorge 7.00	Split 2.50
PAUL MASSON Sparkling Burgundy	7.00	2.50

IAN WHITCOMB'S MOD, MOD MUSIC HALL!

Who and what is Ian Whitcomb?

He shook the U.S.A. in 1965 by panting and pleading a song called "You Turn Me On," Whooshed up the pop charts, tooven as far as number 5. Teen America (and several others) wondered what this curious noise was all about and this is an enswer: lan is English, but won an honors degree in History from Trinity College, Dublin, Also in the midst of exams he became a pop str in America, But historian/rocker is only part of him revealed; he's combined a le ancient music with his history, stirred them ogether on a geriatric upright plano and here we are . . .

Putting you in a Period Picture (a) Ragtime

Ragtime first appeared in the form of cakewalk and two-step around 1897 and soon ousted the weapy ballad from top pop spot. The ragtime craze spread over all the western world; by 1914 even crowned heads western world; by 1914 even crowned heads were turkey-irotting, for the rag fad went hand in hand with the dance mania. But fad it was – all was regged for quick money by Tin Pan Alley and by 1919 ragtime was yesteryear's novelty. Four decades or so later, lan, depp in historical study, saw that the lan, deep in historical study, saw that the early 20th-contury was a ferment of new and old, saw that America stood for all that was young and go-sheed (the doughnut, sky-seraper, pyjama) and concluded that rag-time was the prophet of this restless period of chango. The new syncopated sound her-added the Yankoe invasion of the Western

(b) British Music Hall (circa 1870-1923) From tween sing-songs, from the more genteel London song and supper rooms sprang Music Hall. Coarse and vulgar to the end, it housed itself in ornate, glided the-arter called Hippodromes. Alhambras, Palaces. Here the common people flocked (plus a few daring middle-classers) to see men dressed as dashing fops sing of champagins. dressed as dashing tops any or champagie. Here bosomy women in feathers sang of husband trouble, maglicians carved maldens in two on stage twice nightly, defrocked rectors did acts — anything that might fill a theatre. It was all Variety; some of it was Art.

Afterwards the audience went home through grey, monotonous streats to sleap till naxi dey's toll at mill, factory or office, feeling that thay had, perhaps, been taken out of

Something about the songs

Poor Little Bird (Sturminster Newton, Melbury Bubb)

An English pub atmosphere: foan mugs of warm stout, soggy crisps, hard and curling bread on the sandwiches (razor-thin ham inside) and a barmaid chatting with a customer. We overhear her demand deva statingly, "You ain't arsked me 'ow my cold is!" The happy sound on this record is partly due to the fact that the brass bandsmen were paid in boor in advance.

Got a Date With an Angel (Tunbridge, Waller)

A whispering 'thirties crooner lulls us with this song while Hitler prepares, Spain smolders and General Depression limps about. Bobby Howes sang this in the Lon-don production of "Lova Of Mike".

The Night I Appeared as Macbeth (William Hargreaws)

A satire on the extravagant histrionics of Edwardian actors. This 1919 song was orig-inally interpreted by Billy Marson, a stalwart of the Music Hall who died in 1947.

August, 1914 (Colonel Alexander Weston-Jarvis)

Whirly, decadent waltz - for on this data an Austrian Archduke was assassinated in an Austrian Archquike was accessment an obscure Balkan town. The situation es-Calated and soon all was ready for World War One, or The Kaiser's War, or It Ought Never Hava Happened. Recorded in Dublin, January, 1964.

Concy Island Washboard (Durand, Nestor, Adams, Shugart)

A standard number with today's jug bands this good-time song was written in the 'twenties, when President Harding played poker with his Ohlan cronies in the White House.

Mother! Mother! Mother! (What a Naughty

Boy am I) (Harper, Haines, Parr-Davies)

Andy Capp's gormless cousin left the frigid North of England and came face to face with temptation in the form of city women. He was awfully naughty - now his

mother won't bake him cow pie and the family have turned his picture towards the wall. Written in the drazry 'thirties, to re-lieve depression.

The Junkman Rag (C. Luckyth Roberts) A classic rao from 1913, Peerless stuff listen to the gliding harmonies of suphonic sounds. Tantalyzing, hypnotizing, thousands bunny-hugged to such rags right into World

The Sweetheart of Sigma Chi (Byron D. Stokes, F. Dudleigh Vernor)

(Byon D. Slotes, F. Dudeigh Vennor). Written in 1912 by two undergrads and respectually dedicated to Alpha Pl Chapter, this gorgeous melody has become the arready of the state of the stat

side two:

by Al Joseph

War One.

The Awful Tale of Maggie May (collected by Prof. Seigfried Gildenblatten) Wo're at Hampton Wick inside the no-torious Barkeley Hunt Inn. Boozy Bert has been partsking of a little liquid lunch whilst dancling a hornpipe on top of the bar. He sings of Maggie May, legendary Liverpool lady, who led a life of vicissitudes: a well-

paid series of ups and downs. Where Did Robinson Crusoe Go With Friday on Saturday Night? (Sam Lewis, Joe Young and Geo. Meyer)

The same lik as "Who Paid The Rent For Mrs. Rip Van Winkle When Rip Van Winkle Went Away?". Written in 1916 and rendered

Saucy Sesside Sue (I. T. Whitcomb)

In summers past our family used to jour-ney to seaside concert parties held at the end of the pier. We all took an active part in the show by throwing rotten fruit at a baritone who insisted on taking extended bantone who insisted on taxing extended encores. Our victim, casting saids his stage persona, advanced to frontstage end an-nounced that he'd knock our bloody heads off if we dight's thut our traps, Sesside Sue Is in remembrance of those idyllic sum

Reindeer - A Ragtime Two-Step (Joseph F. Lamb)

Scott Joplin, Arthur Marshall, Jemes Scott and Joseph Lamb are considered to be the peers of classic ragtime. Lamb, the

only non-negro in the quartet, absorbed what was originally a negro form and tumes what was originally a negro form and turned out some baroque beauties in a style that was both percussive and romantic. He lived a quiet life and disappeared musically at the same time that regitme, as a national fad, faded away. Actually, he died only a few years ago in Brooklyn, a gentle man and a devout Catholic, who wrote his pieces in a clear, disciplined hand.

Ida! Sweet as Apple Cider (Leonard, Munron — arranged by Gildenblatten)

In the early 1900's the sentimental ballad enjoyed a tremendous popularity. Than, chackily, in came ragtime, embodying all the new, restless energy that ripped away victorian skirts. Ida, written in 1903, is typical of these affirmative new songs.

That Regtime Suffragette (Nat D. Ayer — arranged by Whitcomb)

The idea of women not being allowed to compete with men seems a bit strange to day. But in 1910 it shocked London Gentle men to see young damsels chaining them-selves to reilings, interrupting theatre per-formances with shrill cries of "Votes For Women!" and pouring honey down letter boxes, all because they wanted the vote. From 1910 to 1914 the suffragettes con-From 1910 to 1914 the sulfragettee con-tinued their outrages, even claiming a mar-tyr when Emily Davison hurled benefit in front of the King's horse at the Dorby and suffered fatal injuries. Songwriter Ayer takes the popular reactionary outlook of the day and so writes an oddity: a song from tha loser's angle.

Oh Helen! (McCarron, Morgan)

Novelty stuttering song from 1918. Same stable as "K-K-K-Katy". You'll like it.

Your Baby Has Gone Down the Plug-Hote (Sidney Webb, H. Hyndman, F. Engels)

A cockney song from the east end of your sentimentality, but stark reality, Life is a rotten and unfair trick but Fate is ac-cepted. The baby hadn't been fed enough and the mother was over-worked, Away with

PRODUCED BY IAN WHITCOMS AND GAVID MALLET for Jergen Productions.

An E-BELLES AGVENTURE.

Engineers:
Dublin: Peter Saltwood
Seattle: Kearney Barton
Hollywood: Thorne Nogar, Ban Jorden,
Larry Lovine, Charles Underwood and
Sy Mitchell.







lan Whitcomb isn't one of these snide commoisseurs of quaint lifeliese antiques. He goes lovingly on safar into the darkest past of Regitime and the British Music Hall, and brings his specimens back alive, with all their original wildness and sentiment and fun. How refreshing to meet a performer in this

field who doesn't try to upstage his

own material!

Christopher Isherwood

AN INVITATION: Catch the yellow underground and som to my magic lise, where the world reviewes around me. There I sit and centrel old History by reading my dusty books — I know why Joan Of Are was so active: It was something she del You see, I was there —. Follow me and enjoy the music, but don't be seduced into wallowing in its fuscious mud. For its only a fallint reflection of a Higher Power.

SIDE ONE

"LUCKY JIM" (Fred V. Bowers, Charles Horwitz, F. Arthur Nouveau)

Howelz, *Ather Neureau

It is 1900 and in London the skinny dandles
are fluttering about making holias jests
Comartions in the butlandhosi. Howel
Carl is coming with the bedright at the wheel. The
Carl is coming with the bedright at the wheel. The
Sudgels on Dur song-score is a long-lay saccliff
in Sufficie, where stands Harry, creaking in
his black suit, garging with eney of a greateons.
In life's afternoon Jim had beaten him at
weighting and now his rival smilled from below
as one of the grafted locad. It is a superb
painting — every leafs is there.

"COLLEGE LIFE" (Porter Emerson Browne, Henry Frantzen) arranged by Gildenblatten This was written nine years after "Lucky Jim,"

This was written nine years after "Lucky Jim," in 1906. Hearty stuff, this — beer and blood and mess. You can get away with it if you're a monited gent larman subsect, but if you re just a layman you go to [ak]. This song was shouted by those lads who later took part under MacArthuri's leadership in that gallant change against the Veteran's Bonus Army in the early 30's.

(I've recorded it in memory of my old university, Trinity College, Dublin We had some larks, we did one fellow surrounded a police station with dustbins and set fire to them, another climbed the college bell tower and hosted some lacides knickers up the flag-pole. We were "provos" indeed protestins nothing.)

"LUSCIOUS SLICES" — A RAGTIME TWO-STEP (F. Arthur Nouveau)

Noble, gallant little Ragimel Let us get the records straight: rag was never the ptor relation of jazz; its awkward, jerky great-uncle. Rag was writer, disciplined and formful and its composers scorned the gutter-men of jazz. "Dort" jazz me —I'm Music," ordered composer James Sout in the title of one of his rags. So pieces listen to him. Thank you. This rag was composed in 1907 and re-discovered in a link show in 1961.

"MEMOIRS OF AN OLD SOLDIER" (I, T, Whitcomb)

A delightful ramble conducted by the late Col. Alexander Weston-Jarvis, who had the good fortune to be "behind the scenes" during the great period of our Emptre (1870-1914). Life for him was an active, practical university and he helped impremnate all the issess treets with which he came into octues with the care let operationarying. With second continuation with the care let operationarying with second carried the was not continued to the conti

SIDE TWO

defence, m'llord."

"THEY'RE WEARING 'EM HIGHER IN HAWAII" (Joe Goodwin, Habey K. Mohr) Written in 1916 and a part of the craze for songs about the Hawaiian idyll. Who knows when these isles shone bright in that cluster golden age of innocence? One might well answer by saking, "And when was the South that blissful Dixle?" Other songs of the craze included "Yacka Hula Hickey Dust" and

"Yacki Hacki Wicki Wackie Woo."

"TYE BEEN NLL" (I. T. Whitcomb.)
"You soe, he means well. He's 'feeling for your cause, God knows, he lies awake at night worrying himself to dath over it. He's with you all the way through fire and water — in spirit. And would like to be with you in dead, I know hard laving to have been here in court today, too. That concludes the case for the

"THEY GOTTA QUIT KICKIN' MY DAWG AROUN" (Webb M. Oungst, Cy Perkins) The sensational rustic song-hit of 1912 —

borrowed from an age-old mountain tune. Cy Perkins was the pseudonym of Mrs. John Stark, whose husband was ragitime's chief publisher and knight errant. The song was adopted by Champ Clark, Missourian Democratic hopeful for the Presidency in 1912. He lost the nomination to Woodrow Wilson.

"SANDCASTLE - A DAY BY THE SEA" (F. Arthur Nouveau)

(F. Arthur Nouveau).
Another gem from Mr. Nouveau, who was, by the way, an Englishman. This one was written in 1913 and on the back of the tattered old music is the composer's description of his inspiration. "My wife and I had journeyed to Scarborough for a sea-side Jaunt." Young Albert, our son, built sand

castles and I watched a bank clerk remove his collar and carefully poel a hard-boiled egg, then add a little sail and slowly munch his bread and butter. Suddenly he dropped the egg in the sain and his spectacles steamed up. But I was distracted from this pathetic soene by cries and a lot of pointing to the sky. I looked up and saw a huge black cloud strongly resembling the shape of Germany."

"SADIE SALOME GO HOME!"

(Edgar Lesüe, Irving Berlin)
Richard Strauss's musical "Salome" was presented in New York in 1907. Its daring Dance of the Seven Veil's touched off a mation-wide craze for Salome dances and a consequent rash of arrests for obscenity. Irving Berlin wrote this right in the middle of the sensation that only burned out in 1912.

"THE END OF ME OLD CIGAR" (collected by Prof. Gildenblatten) A cheeky old cockney was Honest Alf and he

didn't stand for no nonsense neither. This song that he betched was never head of Music House has been as the sense of the sense of the sense only when the lads got together over a been in the back room of the pub. You couldn't keep Our Alf down (in a manner of spesieng, at least—in 1915 shell splinters laid him and his pats down for ever, somewhere in France. We shall miss him.

PURPLE PASSAGE (1.1. Whitcomb): A pause in the flighting at dusk. No one knows exactly when the war began, nor why. But the decorative helmets and swords are very charming. Slowly the snake of soldiers shifts into the cool chape! and we join them. And now the sermon . . .

Produced and Arranged by IAN WHITCOMB and RAY POHLMAN

MUSICIANS
Trumpet & Cernet- Roy Cwtrn
Trumpets & Cernet- Roy Cwtrn
Trumpets on Control Professor
Violini Sax (Mice Royae Pools
Tubes Oick Hyde
Basic Lyle Rick, Roy Pohlmen
Percussion: Gene Eases
Cutter Jemes Southon
Marsochome Roy Foothom
Marsochome Roy Foothom
Promotion of the Primario organ Likeliel Jemes Inn Whiteamb
Primario organ Likeliel Jemes Inn Whiteamb

Engineers: Thorne Nogar (Bob Mahoney on track 3, side one; plus trecks 3 and 5, side two; Poter Selwood on treck 6, side two; Poter Selwood on treck 6, side two; Recorded in Hollywood, California (except track 6, side 2)

Cover drewing by Oon Bachardy AN E-BELLES ADVENTURE



SIDE ONE:

Sweet Caroline - Stonebridge Music Inc. Buglers Holiday - Mills Music Inc. - 1:20 Love Story - Famous Music Inc. - 4:11

Caravan - American Academy of Music Inc. - 4:11 Aquarius/Let the Sunshine in - United

Artists Music Co., Inc. - 4:43

SIDE TWO: Hitchin 'a Ride - Intune Inc. - 1:54

Trumpet Medley - 4:44. Cherry Pink and Apple Blossom White

- Chappell & Co. Inc. Java — Tideland Publishing Co. Sugar Blues - Clarence Williams

Publishing Taste of Honey - Songfest Music Inc. Circiribin - Boston Music Co. Brasilia - Almo Music Corp. - 1:24 One of Those Songs - Duchess Music Corp. - 2:25

Put a Little Love in your Heart - Duchess Music Corn - 3:48

The intense white spotlight enveloped the bandstand at Tony Parker's Supper Club in Middleboro, Massachusetts. Its brilliance seemed to magnify the apparent nervousness of the three teenagers who stood before a capacity audience. Advantageously, it also accentuated the vibrant good looks and clean-cut appearance of the group,

known collectively as the Jack D'Johns. Jack Gonsalves, trumpeter; Dan Maikut, electric accordinnist and his brother John, drummer; had often played together as members of their high school band in Taunton, Massachusetts, but this was their first appearance as a professional group started in 1964.

The owner of Tony Parker's had called Jack in desperation because the band he had booked for the evening was unable to fulfill the engagement. Jack called his high school pals, Dan and John, and in one hour they were standing before Parker's patrons and performing as group

for the first time. They were successful enough to prompt Mr. Parker to offer them an unlimited engagement that lasted for four years and helped the Club to extend its seating capacity from sixty-five to seven-hundred patrons, a true testimonial to their popularity and drawing power.

Their next big break came in February 1965, when Mr. Stanley Blinstrub engaged them to appear on the same bill with the Maguire Sisters in his nationally famed nightclub in Boston. The boys were awed by the cavernous club and more flabbergasted by the 1700 critical faces in the audience waiting to be entertained.

The patrons clamored for more after the Jack D'Johns took their final bows and this prompted Stanley Blinstrub to offer them many return engagements at his showplace for stars. The group appeared at Blinstrob's with Thoresa

HAPPINESS IS THE

Jack D'Johns

Brewer, Marguerite Piazza, Bobbi Marti

and Wayne Newton. Blinstrub decided the time had come to headline the act and that famous stage was theirs. Their opening night was a forecast of many more exciting openings throughout the country. The audience responded to every song, every humorous gesture and comment. It was an opening they had worked hard to secure. The critics and columnists used a thesaurus of superlatives in reporting their debut as a

new entertainment attraction Their glory was short-lived as Blinstrub's was levelled by fire several nights after their opening. In the holocaust, the Jack D'Johns lost over \$5,000 worth of equipment and stage clothes. They were left with memories and a key to the star's dressing room which has been made into cuff-links that the boys always wear on stage

Picking up the burnt pieces, the boys' spirits were buoyed by several invitations to appear at the Lamb's Club in New York. Then, an appearance on the 1968 Jerry Lewis Telethon led directly to their first booking at the Concord in the Catckille

Many return engagements at the Concord helped spread their name throughout the Catskills and New York This exposure resulted in many fair-dates with the Irish Rovers, Carmel Quinn and many other name personalities. The group



moved into the Manhattan area at The Waldorf and the Plaza Hotels. Eventually they were singled out to perform at the mecca of entertainment . . . Las Vegas.

While playing several weeks at the Sands Hotel and Caesar's Palace, their patrons reacted enthusiastically, and once again the formula of music and humor which they had first conceived at Tony Parker's years previously was a spontaneous success.

Another chapter in their Cinderella tradition was written at the Wisconsin State Fair in 1970. When the star of the grandstand show was delayed for ninety minutes, the management of the fair called the Jack D'Johns to "fill in."

After the second tune, the audience of 22,000, rose as one; cheering and applauding. Two more ovations followed and the group was immediately signed for a return engagement in 1971.

The Jack D'Johns have found a formula, a formula with a magic ineredient which singles out their talents and marks them as star entertainers. It is a formula that has worked from Boston to Las Vegas and all the spots in between. Wherever they appear whether it be the Tamiment, or the Peacock Lounge, at Maine State, Pleasant Valley or Brickman's, their many faithful fans look forward to their many return engagements.

The Jack D'Johns excel as a team. Although music is their forte, they use comedy along with a delicately-honed sense of timing to change pace from tender renditions of standard tunes to the strong beat and excitement of contemporary music. Their musical arrangements and vocal interpretations do not tear at the intricate tapestry of their sound. The harmony is controlled and polished, never digressing from the pure melody line. Their telepathic rapport, on stage, often leads to spontaneous masterpieces of material which they incorporate into a delightful concoction. Their reservoir of satire

is limitless. The Jack D'Johns exude a healthy youthfulness at a time when youth is synonymous with rebellion. Their natural comedy flair and personalities appeal to young and old alike. For the Jack D'Johns there is no generation gap. For everyone - "Happiness is the Jack D'Johns!"

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LOVESTAR

MUSIC FROM THE HEART BY JIM SIMS





SIDE ONE

- HELP ME TO BE ME
 Composed by Jim Sims; Arranged by John Beal
 Sonshine Publications, ASCAP
- 2. AS THE BABY CRIES
- 3. MOMENT BY MOMENT
- 4. THE PROMISE
- 5. LORD, LET ME BE A FRIEND

SIDE TWO

- 1. LOVESTAR
- 2. ENOUGH TO MAKE THE STARS SHINE
- 3. LORD OF LOVE
- 4. NOW ONE LOVE IS TWO
- 5. EASTER
- 6. MUSIC AND MAGIC



LOVESTAR

MUSIC FROM THE HEART BY JIM SIMS

"LOVESTAR" recorded at Coastal Carolina Recording, Wilmington, N.C.

It is an impossible task to properly show my appreciation to all my friends who have supported me in this "Labor of Love" but here is a partial list anyway:

Heber "Doc" Johnson, as my producer and friend I thank you for your counsel, your time, your studio, your patience, and your generous spirit. Ken Byrd, a young man with a vast potential and a heart the size of Texas, I thank you for your

Susan Sims, whose patience and impatience drives me on, and without whose love I just might die.

Gillham's Guitar Works, I thank you, Steve, for your encouragement and your use of "Creative Finance".

Glisson's Music Mart, for your good-natured toleration of crazed musicians.

I give thanks for the gigantic love affair called the Church of the Servant, Episcopal, especially for my friend and Priest Joe Cooper.

I am especially grateful to Elizabeth Darrow for the use of her painting "Finding The Lost Lamb" on the cover of this album and for all of her artistry.

Larry Cummings and Eddie Harfoush, good friends in times of frustration.

Neal Shulman, for just being Neal.

engineering skill

Special thanks are also due to the following musicians for sharing their gifts with me on a hot Sunday afternoon.

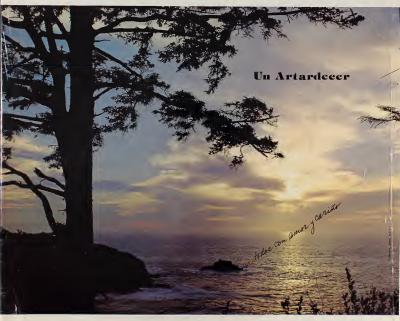
"Music and Magic" musicians:

Jeff McLean: Electric Guitar/Bass Sylvester "Sam" Bryant: Percussion Steve Dunn: Aux. Percussion Carlton Clark: Asst. Engineer/Aux. Percussion James Brown/Rager Bryan: Trumpets Jim Sims/Ken Byrd: Brass Arrangements



* ALFA-5*





★ ALFA·5★

LADO - A 1. Se Cumplirá Nuestro Sueño -Balada (Felix S. Olivo) 2. Si Usted Ouiere Continuar-Discorengue (Felix S. Olivo) 3. Un Arardecer—Balada (Felix S. Olivo) 4. Destino Cruel-Merengue (Kamiee Duarte)

LADO · B 1. Ese No Me Gusta-Merengue 2. Yo Quiero Un Corazón-Balada (Felix S. Olivo) 3 Cosas De La Guirarra-Merengue (D.R.)

4. Mamá—Balada (Felix S. Olivo)

Creditos Danilo-Fotos Ian Teller-Ingeniero Aviation Sound Studios-Estudio

INTEGRANTES Miguel Germán-Percusion Tony Olivo-Percusion Arcadio Suriel-Guitarra Expedito Ramirez-Baio Felix S. Olivo-Teclados, Arreglo Y Dirección



ALFA 5

Nació el conjunto Alfa 5 en el corazón de Nueva York, ciudad aue se caracteriza por la dura competencia. Hemos trabajado arduamente para crear un estilo inédito, para asi brindar una nota distinta a los que combarten con nosotros amor a la música v a la más alta calidad de sonido posible.

Nuestro propósito no es de competir con nadie, sino más bien de compartir con la humanidad lo que Dios nos ha dado v la naturaleza nos enseña.

Felix & Olivo

Felix S. Oliva

Nuestro más sincero aeradecimiento a todos los que colaboraron con la realización de este disco.

Especialmente a: Kamice Duarte. Doris Duarte, Eira Classen, A. Orensanz, Octavio Abreu, Tony Lobez. Carmen Olivo.

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> KITT-TEN KH.P-10



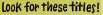
CHRISTMAS CHIMES

Adeste Fideles / It Came Upon A Midnight Clam
Slepers Anuder / O Lithe Town Of Bethelem
The Holy Boy / The First Noel / Angels We Have Hom High
God Rest Ye, Merry Genthemy / Good King Wrosels,
Rejoice, Rejoice Believers / Christians Avader / Joy to the World
Ocme, O Come Emmule / Hark the Hendl Angels Sing
Break Forth O Beauteous Light / Sitent Night
Good Christian Mer Rejoice / We Three Kings
Lo: How A Rose E'er Blooming / Away In A Manger
Lo: How A Rose E'er Blooming / Away In A Manger

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MR-6020 Sacred Songs MR-6021 A Child's Intro To The Classics

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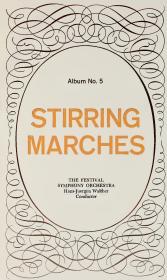
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SIDE 1

Sousa: THE STARS AND STRIPES FOREVER

Sousa: THE WASHINGTON POST

THE WASHINGTON POST Sousa:

SEMPER FIDELIS

Herbert:

MARCH OF THE TOYS FROM "TOYLAND"

Meverbeer:

CORONATION MARCH FROM "LE PROPHETE"

Gounod: FUNERAL MARCH OF A MARIONETTE

Elgar: POMP AND CIRCUMSTANCE MARCH NO. 1

SIDE 2

Prokofiev:

MARCH FROM "THE LOVE FOR THREE ORANGES"

Verdi: TRIUMPHAL MARCH FROM "AIDA"

Schubert: MARCHE MILITAIRE

Berlioz: BAKOCZKY MARCH

Wagner: "TANNHAUSER" FEST MARCH

Tchaikovsky: MARCHE SLAV

Marches are played throughout the world—from the beat, beat, beat of a jungle drum to the sophisticated works of John Philip Sousa.

The world are actually by beautiful to source forms within a standard from

The march can actually be heard in several forms within a standard framework. There are the slow and sad ones as found in a minor-keyed funeral march, or the happy wedding marches, or the grand ones—the triumphal marches from various operas.

March time is usually a 44 beat, but it may slow down to 2-4 or 3-4 time for the solerum occasions; or for quickstep marches, it can speed up to 6-6 time. Whatever the beat, marches still remain exciting and stimulating to the peoples of the world.

—Harriet K. Halwer





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SIDE 1

Borodin: POLOVTSIAN DANCE NO. 2

Tehaikovsky:

LOVE THEME FROM "ROMEO AND JULIET," OVERTURE

Borodin: NOCTURNE FOR STRINGS

Rachmaninoff:

18TH VARIATION FROM "RHAPSODY ON A THEME OF PAGANINI"

Chopin: POLONAISE IN A-FLAT MAJOR

PAVANE FOR A DEAD PRINCESS

SIDE 2

Grieg: NOCTURNE; WEDDING DAY AT TROLDHAUGEN

Offenbach:

BARCAROLLE FROM "TALES OF HOFFMANN"
Tehaikovsky:

ANDANTE CANTABILE FROM STRING QUARTET NO. 1 IN D

Debussy: REVERIE

LIEBESTODT FROM "TRISTAN AND ISOLDE"

Love has been expressed in every conceivable type of artistic form, from the most ancient of primitive count best, through the classical music of Europe to the popular song of techay. Quite often today's "pop tunes" are based on themes from the classics. Sometimes these themes were originally love hunes themselves, quite often not, but whatever their origin they lend themselves to the terms of tuneful resonance and frequently make more attacket love song than many newly-written ones.

This record contains many examples of classical music suitable for adaptation to some of today's most beloved themes. $-Harriet \, K. \, Hainer$

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player manufactured within the past six years



igire 7

BENNIE MOTEN K.C. ORCH. 1929-31 HARRY DIAL QUARTET 1946

IAJRC-7, Side 1 (All selections by Bennie Moten's Kansas City Orchestra)

1. Everyday Blues, mx. 57305-2, 10-23-29, V1. 38144 2. Boot It, mx. 57312-3, 10-24-29, V1. 38144

3. Mary Lee, mx. 57313-3, 10-24-29, V1. 38114

4. Sweetheart of Yesterday, mx. 57316-2, 10-24-29, V1. 38114

5. Here Comes Marjorie, mx. 62915-1, 10-28-30, Vi. 23391 6. Professor Hot Stuff, mx. 62923-1, 10-30-30, Vi. 23429 7. Ya Got Lore, mx. 53012-2, 4-15-31, Vi. 22680

8. I Wanna Be Around My Baby All The Time, mx. 68900-2, 4-15-31, V1. 22680

IAJRC-7, Side 2 (All selections by Harry Dial and His Quartet)

1. Swing Rendezvous

2. Joy Juice Nues 3. Prince's Boogle

4. Gully Low 5. Summertime

5. Summertime 6. How Am I To Know

The story of Be mie Moten and his Kansas City Orchestra is so well known and so thoroughly documented that we will not repeat it. It should suffice to say that this is one of the greatest banks in jazz history and we are proud to present their works. Most of the selections have not previously appeared on LP records, so far as we know, but the worldwide situation with respect to LP record issues is such that it would take a research group equipped with a computer to keep track of the selections issued and we would not be surprised to hear that Protomorphic Productions of Saskaton. Saskatchewan has al eady issued some of the selections on this record. We hope for the best and fear the vorst, The personnel on Side 1 can be looked up in any one of several standard reference books, We have selected for this record selections from a transition period in the Moten History. The earlier Moten records are more related to New Orleans style jazz than the later ones which contain primarily swing music. Starting with the Oct. 23, 1929 session, Count Easie was the pianist and the bani began to assume the sound of a swing band. This was the early sound of the Count Basie Band which took its place among the great swing bands a few years later. We have no idea why the matrix number of Ya Got Love, apparently recorded in 1931, is out-of-tune with other 1931 matrix numbers. One would tend to assume that number 53012 would have been recorded in late 1928 but that is, apparently, earlier than Jimmy Rushing is known to have recorded with the band. It is possible that the tune Ya Got Love was recorded earlier, rejected and later recorded again using the original matrix number. This sometimes happened.

All selections on Side 2 are from a radio broadcast by Harry Dial and His Quartet on Aug. 27, 1946 from New York, N.I. The broadcast was in the form of an interview and there is Jazz history in the spoken material but we felt it to be advisable to eliminate the spoken material and present just the spoken material but we felt it to be advisable to eliminate the spoken material and present just the plane, and fently ones, clarinet and asxopione. All these must leins are well-innown parameter of the Young the Property of the Young the Property of the Young the Young the Spoken which we will be subject to the Young the You

Production: IAJEC 1970
Jacket Cover and Liner Notes: Bill Love
Music: Ken Crawford and George Blacker
Taping and Editing: Ken Crawford and Bill Love

intarnational Association of Jazz Record Collactors For Information about the Association, write: Secretary, IAJEC 90 Prince Gaorge Drive Islington, Ontario M9B 2XB Canada

STEREO





ALL THINGS ARE POSSIBLE - IN MY HEART FARTHER ALONG - - WADE IN THE WATER I SHALL NOT BE MOVED - GO DOWN MOSES Lord's prayer - - Back to the dust Lived and he loved Me-Live Like Jesus My Lord What A Morning-Rock of Ages

The Best of the Harmonizing Four



The Best Of

STEREO

Side A

ALL THINGS ARE POSSIBLE IN MY HEART FARTHER ALONG WADE IN THE WATER I SHALL NOT BE MOVED GO DOWN MOSES LORD'S PRAYER
BACK TO THE DUST
LIVED AND HE LOVED ME
LIVE LIKE JESUS
MY LORD WHAT A MORNING
ROCK OF ACES

Side R

THE HARMONIZING FOUR

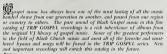












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SIDE ONE Skybird Jolie Come Back Billie Jo Personality Kelly Blye



SIDE TWO
All In The Game
Dance To The Music
Did You Ever Think She'd
Get Away From You
Straight Ahead
That's The Way
A Wallflower Grows





DEAR HEART and Other Songs About Love Mono LPM-2990
The Orchestra and Chorus of Henry Mancini Stereo LSP-2990
Produced by Joe Reisman

SIDE 1

Dear Heart (ASCAP 2:41)
The Girl from Ipanema (BMI 3:04)
Mr. Lucky (Vocal) (ASCAP 2:35)
Soldier in the Rain (ASCAP 2:35)
Soldier in the Rain (ASCAP 2:35)
(I Love You and) Don't You Forget It (ASCAP 2:36)
Song About Love (ASCAP 3:23)

How Soon (Theme from the Richard Boone Show) (ASCAP 2:49)
The New "Frankie and Johnnie" Song (BMI 3:00)
Mostly for Lovers (ASCAP 3:08)
Man's Favorite Sport (ASCAP 2:39)
Can't Buy Mc Love (BMI 2:28)
Drown (ASCAP 2:31)

Recorded in RCA Victor's Munc Center of the World, Hollywood, California.

Recording Environments: Jim Mallov and John Norman + Liner Photo: Ken Whitmore.

His First All-Choral Album

There comes a time when an instrument says all it can say. That's when the need for the human voice manifests itself.

Apparently Henry Mancini has come to this conclusion with no little encouragement from the tremendous success he enjoyed with the choral treatment of his Academy Award winners, Moon River and Days of Wine and Roses.

Thus we have the first Mancini album devoted exclusively to choral arrangements and, needless to report, the Mancini talent for articulation is as evident in this medium as it was on the purely instrumental level of, say, Peter Gunn or Mr. Lucky.

Heading the list of tunes here is another of his film originals, Dear Heart. The appealing melody bears the matchless Mannein touch, an interfiguingly individual style that's rapidly established him in the reals of America's outstanding composers for popular make. Deer Hear's the too got from the Warmer Bothers him "Dear Hear's popular make. Deer Hear's the too got from the Warmer Bothers him "Dear Hear's the popular make. Dear Hear's the too got the warmer Bothershim "Dear Hear's the time Academy Award winners Jay Livingston and Ray Evans. Another Manneil them included here is Hear Seen, this one from televisions" Richard Boones Show."

The "other songs about love" run an interesting gamut from the old favorite Dream to The New "Frankle and Johnnie" Song, and include that much-discussed Girl from Ipanema about whom Henry Mancini manages to find something new and original to say.

Actually, all the tunes have something to say because each one bears the trade-mark of fresh, dynamic, exciting interpretation that makes Mancini the people's choice . . . in this instance, by a voice vote.

HARVEY SIDERS, Contributing Editor. Boston Globe

DYNAGROOVE

of RCA Victor's newly developed ten of recording whirls provid apectaralis improvement in the st

- CHARACTERISTICS: 1. Belliance and elseity—the original second as startling definition
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 in "photographs" per-parties
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In noise three this and obstitute probtries on the recording, highly ingueates computers—"electronic lands." In the contraction of the contraction of the contraction of the fact time. These reservability new electronic derives and piet new green out of an intense research program which produced notable advances in stringly energy spip of the recording science. The faul test of any record is in the

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Other RCA Victor albums by Henry Mancini you will enjoy:

The Concert Sound of Henry Mancini LPM/LSP-2897
The Pink Panther LPM/LSP-2795
"Charade" LPM/LSP-255
"Uniquely Mancini LPM/LSP-2692
Our Man in Hollywood LPM/LSP-2604

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HENRY MANCINI

Moon River
Days Of Wine And Roses
Pink Panther Theme
Theme From Peter Gunn
Dear Heart
Charade
Baby Elephant Walk
Dreamsville (Peter Gunn)
Thème From Mr. Lucky

In The Sound of Magnificence

HENRY MANCINI

Moon River (Mancini-Mercer) Pink Panther Theme (Monriel)

Dear Heart (Mancini-Evans-Livingston) Happy Hobo

Theme From Mr. Lucky

/Mondail Dreamsville (Mancini)

Peter Gunn Theme (Mancini)

Days Of Wine And Roses

(Mancini-Mercer) Charade (Manufal Manage) Weekend Pass

Baby Elephant Walk

(David-Mancini)

HENRY MANCINI HITS IN THE SOUND OF MAGNIFICENCE Like the man said, "thank goodness a few guys like Hank Mancini appeared in the 60's, 'cause it was near musical starvation with what's been eoin' on "

In retrospect, each decade in the past has produced only a few composers of Mannini's stature. His succession of hit TV themes and film score Academy Award winners attest without hearing that he is one of "the few."

Hank studied at Carnegie Tech Music School and Juilliard. After service in 1945. he joined the Tex Beneke Band and then went on to the west coast to free lance. He joined Universal Pictures as a staff composer in 1951. His first TV writing to gain him recognition was his composing and conducting of the Peter Gunn score where he used modern jazz backgrounds for the first time in the video medium. Since then his composer-arranger picture credits include the sweetly morose "Days Of Wine and Roses" and "Moon River"-both Academy Award winning songs. His "Baby Elephant Walk" and Theme From "Pink Panther" have a refreshing humor rarely heard today.

The arrangements in this outstanding presentation of Mancini hits were written by Bob Lowden.

Recarded Under Direction of

Aucho Mer-

Cover Design:

D. L. Miller Dr. Eric Beurmonn Dr. W. Wille Charles F. Fills Chic Loronello

ALSHIRE PRESENTS

THE WORLD'S FIRST STEREO SCORED OPCHESTRA

The lush magnificence and stereo depth of "101" Strings is due to a combination of factors. First, in importance, is the concept of scoring for the strings. The necessity of using 101 string instruments is to utilize various harmonies and voicing and not weaken the dynamics or quality of any one line when playing counter lines. This is particularly important with the violins and violas, and creates a wonderful rich channel separation for storeg recording. The listener will note that at times the melady line is in full presence, and possibly a full and layely counter line is being played. without specificing the full dynamic value of either Secondly, the original performances have been recorded under the most exacting audio engineering standards with specially designed microphones with characteristics ta compensate for any possible distortion from the tremendous bass frequency response in cella and string bass. Third, and of extreme importance, are the players themselves. They represent the finest musicions in Europe taday. There are, in fact, eleven concertmeisters in the flirst chairs. This album was recorded under the direction of D. L. Miller.

	HEAR THESE 101 STRINGS ALBUMS IN THE SOUND OF MAGNIFICENCE											
	STEPHEN FOSTER S-5000	DOL STRINGS PLAY VICTOR HERBERT 5-5031	HI STRINGS PLAY JOHN PHILIP SOUSA GEORGE M. COHAN 5-5002	IOI STRINGS PLAY SIGMUNO ROWBERG RUGGLF FRIML S-5003	JOI STRINGS PLAY JEROME KERN VINCENT YOUMANS \$ 5004	201 STRINGS PLAY IRVING BERLIN \$ 5005	101 STEINGS PLAT GEORGE GERSHWIN S-5005	ID STRINGS PLAY COLE PORTER S-5007	101 STEINIGS PLAY HDAGY CARWICHAEL OUKE ELLINGTON S-5008	PLAY PLAY RICHARD ROOGERS LORENZ HART 5 5009	IDI STRINGS PLAY RICHARO ROGGERS OSCAR HAMMERSTEIN S-5010	
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	100 STRINGS FLAY FLY ME TO THE MOON S-5033	IOI STRINGS PLAY FOR CHINING AND DREAMING S-5034	101 STRINGS PLAY HITS OF THE 30'S S 5035	100 STRINGS PLAY MITS OF THE 40'S 5 5036	101 STRINGS FLAY HITS OF THE 50'S S-5037	991 STRINGS PLAY HITS OF THE 80'S S-5038	ISL STRINGS PLAY HY FAIR LAGY S-5033	100 STRINGS PLAY FIRE & ROMANCE OF SOUTH AMERICA S-5000	IOI STRINGS FLAY AWARD WINNING SCORES FROM THE SILVER SCREEN S.5041	IDI STRINGS PLAY RHAPSOOY S SOR	ICL STRINGS PLAY SOUNGS AND SONGS OF THE JET SET S-5043	

AN ALSHIRE PRODUCTION

THE LITTLE DRUMMER BOY

The Harry Simeone Chorale

O BAMBINO · TWAS THE NIGHT BEFORE CHRISTMAS
MARY'S BOY CHILD · THE CAROL OF THE BELLS · O CHRISTMAS TREE
CHRISTMAS IS A BIRTHDAY · SING OF A MERRY CHRISTMAS
WHAT CHILD IS THIS · THE HALLELUJAH CHORUS · THE FIRST CHRISTMAS



THE LITTLE DRUMMER BOY The Harry Simeone Chorale







SIDE 1

- 1. THE LITTLE DRUMMER BOY
- 2. HALLFLUJAH
- 3. 'TWAS THE NIGHT BEFORE CHRISTMAS
- 4. WHAT CHILD IS THIS?
- 5. CAROL OF THE BELLS

SIDE 2

- 1. O BAMBINO
- 2. THE FIRST CHRISTMAS CAROL
- 3. MARY'S LITTLE BOY CHILE (A Calypso Christmas Song)
- 4 CHRISTMAS IS A RIRTHDAY
- 5 CHRISTMAS TREE
- 6. SING OF A MERRY CHRISTMAS

ALL SELECTIONS CLEARED THROUGH ASCAP

and establishing his own unique trademark of the contrapuntal chornl figure, employing basic melody and lyric lead lines against a contrasting counter-melody and

The maestro-manager has found some of his most notable success in the field of Christmas music. Here again, he shines in a new program of original and classic maalbum contains a new recording of the timeless "Little Drummer Boy" and an assort-

One of these is "The First Christmas Carol", based on the Christmas text of the Guspel, according to St. Luke, and featuring the Chorale with brans; another is "O Christmas Tree", with both children and sality spratsking in the chorau which started out, Simeone admits, as a counter-melody to "O Tannenbaum", but "grandly developed into a brand new song". There is the unfortettable "O Bambiou" and the veropes into a brain new song . There is the interpretary of bandon and the thrilling and entirely special Simeone approach to Handel's "Hallelujah Chorus", in which only the key themes are used, with male chorus, largely unison, working most effectively with the orchestrn in the joyful strains.

Indeed, this new Harry Simeone Chorale nibum of lovely Christmas songs will become a favorite for many Christmasses to come.

From the time the lad from West Side High School in Newark, N.J. won a city piano contest and was awarded a scholarship to the famous Julliard School of Music, Harry Simeone has been making music that people like . . . It's as simple as that.

Completing two years of work at Julliard in the early '30's, Simeone entered the still young broadcasting business as a staff arranger doing "everything under the sun in terms of musical arrangements" at the Columbia Broadcasting System. During that early period when radio was still an experimental medium, one of the

trail blazing drama shows was Norman Corwin's Columbia Workshop Series, for which Simeone did a number of unique vocal and instrumental background music scores. His work with CBS brought him into contact with Fred Waring, for whom he did many work was CDO brought min into contact with recu Waring, for whom no did many choral arrangements, which, in turn, led to a 14-year working association for Simeone and Waring. It was during this time that Simeone did his renowned musical arrangement of ""Twan The Night Before Christmas".

Some years later, Simeone again returned to the Christmas scene and produced his most famous work of all, "The Little Drummer Boy", which has become a standard part of the Christmas repertoire.

Harry Simeone has been engaged in composing songs, doing vocal and instrumental arrangements for television, preparing successful advertising jingle campaigns







4B 4164

ENGINEER: MICHAEL DELUGG

COPACABANA (AT THE COPA)/SOMEWHERE IN THE NIGHT/A LINDA SONG/CANT SMILE WITHOUT YOU/LEAVIN' IN THE MORNING/AVHERE DO I GO FROM HERE EVEN NOW/I WAS A FOOL (TO LET YOU GO)/LOSING TOUGH/I JUST WANT TO BE THE ONE IN YOUR LIFE/STARTING AGAIN/SUNRISE

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COPACABANA (AT THE COPA) Muss. Barry Manilon. Lyrics: Brate Susman, Jack Feldman

Her same was Lola
She was a shougirl
With yellow feathers in her hair
And a dress cut down to there
She would marengue
And do the cha cha
And while is he treed to be a star
Tony always tended har
Across the counted floor
They worked from eight to four
They worked from eight to four

Who could ask for more?

At the Copa
Copaculwaa
The hottest spot north of Haoana
At the Copa
Copaculwaa

Copacabana
Music and passion were always the fashion
At the Copa
They fell in love
His name was Rico

He wore a diamond
He was scored to his chair
He saw Lola dauxie 'here
And when she finished
He called her wore
But Kies went a bit too far
Tony sailed across the bar
Tony sailed across the bar
Tony sailed across the bar
The was bloom to bit too far
And then the punches fire
And then the punches fire
And that were smaked in too
There was blood and a single gausshot
But just who shot whe?
At the Copa

Copacohina
The heltest spot north of Haoana
At the Copa
Copacohina
Music and passion were always the fushion
At the Copa
Hola serrami

Her name is Iola
She was a shongir!
She was a shongir!
But hat was likirly years ago
When they used to have a show
New it's a disco
But not for Iola
Sill in the dreys she used to wear
Failed feathers in her hair
She sils there so reflend
And drinks kersel! hall blind
She lost her yearh and she lighter Tong

Naw skés lost her mind
At the Copa
Copacabana
The hottest spot north of Havana
At the Copa
Copacabana

Copacabana
Masic and passion were always the fashion
At the Copa
Don't fall in love
Orchestration. Artie Baller

Orchestration: Artie Bailer Background Vacale: Ginger Blake, Linda Dillard, Laura Creamer - 1978 Keuskus Mass Cerr, Apogenhere Mone, Inc. Cemp Soap Moss Und by Trompose All Eights America. SOMEWHERE IN THE NIGHT Music: Richard Kerr, Lyrus: Will Jennings Bass: Beb Babbit, Drums: Jimmy Yuang Gattar-Jef Marikaf; Electric Piane Paul Shafer; Perassien: Jimmy Madrey Pann: Barry Mambles

A LINDA SONG
Masse: Barry Manilese, Lyrice: Enoch Anderson
He never worde a song for Linda
He zonale ac through he literal above

He never wrote a song for Linda He wrote as though he lived alone He wrote of dreams that end And of sad brave men increting worlds he'd moor known But he moor wrote a sone for Linda

And she was right there all along Loved kim back to life When his luck ran low But he rever wrote a Linda song

He nearly broke his heart at writing Linda kept him from despair Standin' by his side through the hungry days

But he hardly seewed to see her there
And he never wrote a song for Linda
And she was right there all along
The one real thing in his crazy world
And he never wrote a Linda song.

When the bills piled up He couldn't pay He couldn't dream no more So he hitched a ride and he rode away And he left a note for Linda by the deor

When times got rough he'd phone her Once or twice she hook the call Then she changed her number and she turned her head And Linds never looked back at all

He'll neotr write a song for Linda And she was right there all along All he knows is no one anderstands And he neotr wrote a Linda song No he neotr wrote a Linda song

Guitar, Lee Ritenour Orchestration, Rochard Winzeler O 1978 Romakus Mass Corp. Categott Mass Und by Permanen. All Eights Reserved

CAN'T SMILE WITHOUT YOU Chris Arnold, David Martin, Goof Morroso Orchestration: Artse Builler LEAVIN' IN THE MORNING Music-Barry Maxilos, Lyrics Marty Fanter

Muse: Barry Marden, Lyries. Marty Fanzer

I tried to tell you there was trouble on the way
I lost the fellin' that I once had
But when I held you there was nothin' I could say
I couldn't bear to see you kurt so bad

So I'll be leastn' in the morning Wilshin' that I could slay And the I'll miss you every morning it's the only way So I'll be leaven' in the morning Bat how can I tell you will I ntere gave you any warriing And inco! I doe'! hyrow loos by say orodhur

I never gave you any warning
And now I don't know how to say goodbyr

I tried to tell you there was something that I missed
Something I couldn't core find with you
Bul! was direct find above so true
Artaid I'd never find above so true

So I'll be leavin' in the morning But how can I tell you why I near gate you any warning And note I don't knote how to say goodbye

It's no good for you
It's no good for me
You can't see it new
But one day you'll know
I just had to go
So I'll be leavin' in the morning
Wishin' that I could stay

So I'll be leasted in the morning
Wishigh that Joseff stay
And the' I'll miss you corey morning it's the only way
So I'll be leasted, i'm the morning
But how can I tell you way
I neer gate you any warning
And now I don't know loss to say goodbye

String Arp. Barry Manilcoo 0 1978 Kamikas Mass Corp Und by Permann All Eight Reserved WHERE DO I GO FROM HERE Music & Lyrics- Parker McKee Orchestration: Juneau Haskell



EVEN NOW

When there's someone else who cares When there's someone home who's waiting just for me

When I know it made't right And I've found a better life than what we had From now I wake up crying in the stiddle of the night And I can't believe it still could burt so had

Eten now When I have come so far I wonder where was are wonder why it's still so hard without you

And hose I soich was kness

When I never hear your name And the world has changed so much since you've been gone And this pain inside of me goes on and on

When I have come so far t wonder where you are I wonder who it's still so hard without wou When I come skining through

Masse, Barry Manifesp, Lunes: Marty Panter

When the night is as black as the night's gonna get Well. I'm still wide awake cause I still can't foreet

And after I'm closed the har with the hous Tho I can't stand the drinks and I can't stand the noise When I know I'll be back 'cause there's no other choice I know I was a fool to let you go

And I was a fool to wait

And after I've been with somehody new And she knows what to say Then I know what I've lost and I know it's so true I know I was a fool to let won go

And after I've been with somebody new And she knows what to say Then I know what I've lost and I know it's so true When I see what it cost and what I'm goin' thru I was a fool to let you go

Orchestration Artic Butler

Music Barry Manifety, Lurice Brace Sussesson, Inch Feldman

is at something I've done Orthings I never said It's been getting pretty quiet there on your side of the hed Resember when are used to talk so much

After all the love we found together Who'd have over guessed that we could fall
After all the things we had in common
Were they too common after all?

What't was tell me what's percona Is there something we can take for this Or something we can do? Together you and I have had so much And I think we're losing touch

Orckestrature, lineaux Hockell

I JUST WANT TO BE THE ONE IN YOUR LIFE Michael Price, Dan Welsh

STARTING AGAIN Masic Barry Manilow, Lyrics Marty Panter And it started again

And I liked what I said And I liked what I heard And I started to think I could think about starting again

We were laughing again And the wars in between Didn't seem a long time When I smiled she knew why In a while it was starting again

And I started to think I could feel again All the bad times seemed unreal The cheating, the lies,

And I started to think I could care again The flaws were all gons

But it started again when I asked her to stay And she said, "There's this friend who's in town just today" And she really felt bad, but she had to be leaving again

And she left me again as she'd left me before Still pretending she cared when we kissed at the door But I saw in her eyes that the lies were all starting again-

Just when I'd started to feel again Just there i a surrette to per agoin When all the bad times seemed unreal When it all seemed so right and I thought that tought If she said she cared, she really might

lust when my fears disappeared again And I heard what I wanted to hear And I knew what that meant

Orchestration: limmic Haskell

Maste and Lunes Barry Mantho and Adrience Andresse And so it becau as I sat by my window Nobady else no polite conversation

I think of my life as I look out my window

When I see the sunrise

Gaiter: Jay Graydor Ordestration limme Haskell

Massinans contractor in California Shaue Harris Massinans contractor in New York: Artic Koolan

Recorded at A & M Studios-Hollwood "Somewhere in The Night" recorded at Media Sound Studios, NYC IULY THRU NOVEMBER 1977 Cover Design-Barry Manilow & Lee

Photography-Lee Gurst Special thanks-Clive Davis, Miles Lourie. Stipanich, Marty Goldrod, Deborah Grav, David Cummine and of course.

Extra Special Thanks to Michael Deversaux for geiting me through my life for the last user and a half This albam is dedicated to the memory of

A Letter To My Friends

Artists face a deluce of requests for charitable endorsements and benefit performances. There are always so many worthwhile causes: so many public interest groups toe would like to help and, anfortunately, so little time.

Although my schedule seems to expand daily, I have decided to support The Constean Society, headed by Captain lacones Constean. As I am sure you have, I have heard about Captain Cousteau for wears. I was fortunate enough to actually

As an ocean explorer for 30 years, he has dramatized the rapid deterioration of sea life. It is a disturbing situation caused by the same kind of human abuse that is destroying our land and air environment. His warnings, fortunately, are being heard. For example, the efforts of The Consteau Society compelled the Italian sovernment to remove from the Mediterranean Sea scores of drums of deadly ons

The Consteau Society is working to halt human destruction of the entire environment on behalf of future generalities who caunat raise their roises against the degradation and consumption of their inheritance. If you wish to join me in

supporting The Consteau Society's work you can contact them at:

777 Third Avenue New York, New York 10017







QUIT DON CALVARY SINGE

CALVARY SINGERS Don't Quit

1973 was a year of indecision for the Calvary Singers. We had gone through so many up and downs, and having such a hardship trying to maintain good members, and guitarist.

Introducing you to a very fine young gentleman, our lead guitarist, Walter Maddrey. He had wandered off into his own business, came back to our group in early 1974. Our first lead singer Bro. Andrew Brown gave a lot of encouragement to our second lead singer Miles Thomas, who sings the lead on, "Don't Quit."

Nathaniel Henry, Manager and back ground lead of the Calvary Singers' has inspired the rest of the group, our young bass guitarist Benjamin Miller, and tenor singer Odell Parker.

I'm one of the original 'Calvary Singers' trying to bring inspiration and togetherness to a very fine group of young men. Also puting these words together in a song, we believe if we "Don't Quit", our reward will be in the end

Business Manager and Baritone singer Floyd J. Henry

STEREO

Side I

RS-111874-A

- Thank The Lord—3:00 Lead—A. BROWN Writer—F. HENRY
- 2. Don't Quit—3:35

 Lead—N. THOMAS Writer—F. HENRY
 Pub.—VIRTU MUSIC—ASCAP
- 3. Oh Mother, Pray For Me—2:28

 Lead—F. HENRY Writer—F. HENRY
 Pub.—VIRTU MUSIC—ASCAP
- .4. Oh Yes I'm Goin'—2:33

 Lead—N. THOMAS ARR.—F. HENRY
 POb.—VIRTU MUSIC—ASCAP
 Write—F. HENRY
- 5. On My Way To Heaven—2:38

 Lead—A. BROWN Writer—F. HENRY
 PUB.—VIRTU MUSIC—ASCAP



Recorded and Mfg. by
VIRTUE STUDIO

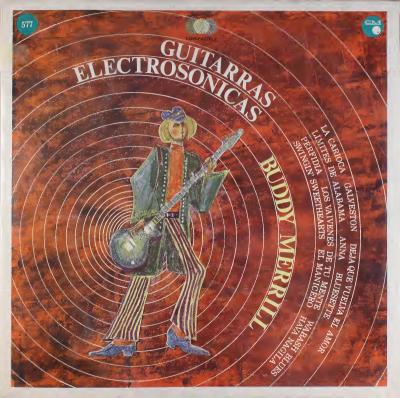
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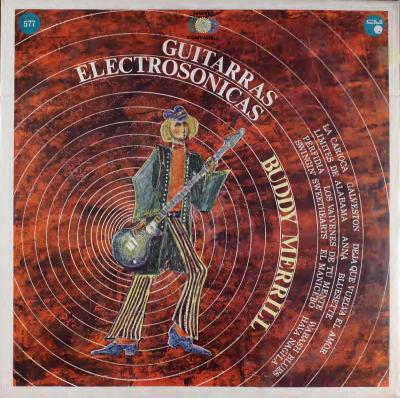
STEREO

Side II

RS-111874-B

- 6. You Can't Hurry God-4:27
- 7. New Born Soul-2:39
- 8. He's Good Lord—3:01
- 9. We're Marching Lord—3:04
 Lead—A. BROWN Arr.—F. HENRY













THE SELECTIONS

Asola Parker (also saxopis

THE BIRD

Parket, Hank Jones (panto), Ray Brown (bass), Shelley Manne (drams)

CARDBOARD

VISA

Hurker, Kenny Darham (trampet), Kenny Turk (trondone), Al Hoag (piaco), Kenny Potter (bass), Max Roach (deans), Carlos Vidal (bengos)

SEGMENT

Parker, Kenny Darham (trampet), Al Haig (piano). Tomany Potter (bass), Max Roach (dramu)

APRIL IN PARIS SUMMERTIME

IF I SHOULD LOSE YOU
I DIDN'T KNOW WHAT TIME IT WAS
EVERYTHING HAPPENS TO ME

JUST FRIENDS

rlie Parker and St

STAR EYES

BLUES (Rot)

I'M IN THE MOOD FOR LOVE Parker, Harsk Jones (plans). Roy Rown (hour). Buddy Birk (spars).

BLOOMDIDO

AN OSCAR FOR TREADWELL

MOHAWK MY MELANCHOLY BABY

LEAP FROG

RELAXIN' WITH LE

Parker, Dizzy Gillespie (transpet), Thelonisco Monk (piano), Carly Russell (bas Buddy Rich (drums) By Chris Albertson

acoptional attask talent, a colorful yet somewhat shoulded personal life, and a premature, tragic death seem to be the essential ingredients that go into the making of a just legend. Two of the extlest such figures —Charles "Buddy" Belden and Loro "fila"

—Charles "Buddy" Bolden and Leon "Bita" Bedderbecke—Heel in 1931, the year a Matter Received of the Charles of the Heel Received of the

paz writers, became the most industrialand perhaps the last—juar igend of them all, an object of the mass mesia penetrating the once-greate lives and thoughts of people in the public eye. Some period of the period of the period in the public eye is a period of the period in the period of the period of the period haps the future of juzz by absorbing every numer of Liette Young's solon on the first Count Busic records—the surliest attempts to chronicle the history and development of this own makes work obsequence, and of the contract of the

If it all sounds like a story of Charli (continued

Also available on H

Levier Young: Pres and Teddy and Overs Pres's sail group recordings with Overs Peterson (1958) and Teddy (Pálon (1956), released complete for the first time (VE 2-2502)

Bud Powell: The Comm of Bud Powell.
Powell's 1969-51 Verse sensions, including none works
performed inaccompanied and group rectribings with
Max Roach, Buddy Rich, Ray Brown and Carly Russell
(VE 22506)

tary Otherpae: The Sonor, Bolling/Sonor, Sun Sessions he 1967 recordings with promot Ray Bryant, baseut termy Bryant and drammer Charlie Perop. (VE 2-2505,

Bille Helidov, The First Verse Seasons The 1952-54 recordings, featuring Occur Peterson, Paul Quastehette, Charlie Slavers, Barney Kessel and Flip Phillips (VE 2-2500)

Jazz et the Philharmente: The Hasteric Recordings The initial 1944 JATP concert with Net "King" Col-Les Paul, Illinou Jacquet and others; and Billie Holiday's legendary 1946 Les Angeles recital (47 n.0404).





2367-212 / 2367-213
Having as at source the reat laboury of mass: recorded by Morean Gruss and others: over a period of three decades, the Verne Gellection focuses on ossensating performances by some of America's

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Produced by Burt Bacharach and Hal David

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The LQVE MACHINE

Singing "He's Moving On" (Theme From The Love Machine) And "Amanda"



JACQUELINE SUSANN'S The LOVE MACHINE

WILLIAM ROERICK/MAUREEN ARTH SHARON FARRELL / Introductor JODI WEXL



BIG BAND CLASSICS



Special Products
DPLI-0438(c)



BIG BAND CLASSICS

Side B

Side A

Side A
BENNY GOODMAN AND HIS ORCH. / Ella Fitzgerald, Voc.
Goodnight, My Love
COUNT BASIE AND HIS ORCH. / Jimmy Rushing, Voc.
After You've Gone

GLENN MILLER AND HIS ORCHESTRA

IN the Mood
DUKE ELLINGTON AND HIS ORCH./Joya Sherrill, Voc.
I'm Beginning to See the Light

I'm geginning to See the Light LOUIS ARMSTRONG AND HIS ORCH. / Louis Armstrong, Voc. I've Got the World on a String Solyank
GLENN MILLER AND HIS ORCH./Tex Beneke, Voc.
Chattanoogs Choc Choo
TOMMY DORSEY AND HIS ORCHESTRA
Opus Number One
LIONEL HAMPTON AND HIS ORCH./Lionel Hampton, Voc.
On the Sump Side Or the Street
ARCHESTRA GROWN HIS ORCHESTRA
Begin the Revenue.

EARL HINES AND HIS ORCH, / Billy Eckstine, Voc.

The arriss and repertoire on this record were selected for the contributions they made to an er that loom larger in public memory with each passing decade, with every recorded excursion into our musical parts IHG RAND CLASSICS is mere than an album title; it describes a process of everyday creation in the lives of vocalists, bandleaders, composers, arrangers and recording personnel during the period 1930-1955 (with noteworthy examples before and after) and thus celebrates a golden age extended to account life.

Ella Fitigerald made three numbers with Benny Goodman and his orchestra on November 5, 1936 in New York. As a tennage soloist with Chick Webb and his band (which she later directed, 1939-1942, after Webb death; Ella was, and probably remains to this day the greatest female Juzz singer of them all. "Goodnight, My Love" appeared in the 20th Century Nov flin, Supervay The July 13, 1949 recording of "After Nov's Good" also John Instantion, partighting Jimmy and Chick Chick

"In the Mood" was Glenn Miller's first million seller, recorded at a time when the King Sixers and others were making hay with the song as a vocal number. The Miller ression is dated August I, 1999, slightly as a vocal number. The Miller ression is dated August I, 1999, slightly retained to the stand a year before Billboard magazine initiated its millestone chart rattings of hit records. Some 59; years later, Duke Ellington reached no. 6 on these charts with his great standard, "I'm Beginning to See the Light," featuring lead-singer Joya Sherrill with a typical all-star Ellington emember.

Louis Armstrong's tenure with RCA Victor was too early for the trade magazines, except in passing. "I've Got the World on a String" is perhaps his best side, and was recorded on his third session with the company (January 26, 1933). As soloists such as Count Basic and Lionel Hampion began to form their own bands during the 1930s, many followed the lead of that most durable pianist, Earl Hines-("Skylara" is a bladla, progressive for is March [9, 19/2 eccording date, and it features one of the classiest voices in Jazz history, that of Billy Eckstine, who (Bile Hine) is still performing today.

By the time "Chattanooga Choo Choo" hit the charts in September, 944, Glem Miller had begain a period of odmination in the popular band field. His eleven rated his during the last half of 1940, and eleven band field. His eleven rated his during the last half of 1940, and eleven had been considered to the consideration of the consideration of the consideration for the cons

Lionel Hampton shows new-found leadership in this April 26, 1937 recording of "On the Sunny Side of the Street." Johnny Hodges' melodic alto sax is as vital to this marvelous side as Hampton's vocal and vibes.

Our collection closes with one of the best selling 78-pm records of all time, "Begin the Beguine" by Artie Shaw and his Orchestra. It led off his very first session for RCA's Bluebird label on July 24, 1938. The smoothly engineered blend of Shaw's clarinet with other instruments plus his perfect tempos for the Cole Potter hit combine to produce a Bit Band classic that is worthy of the term in all ways.



Still the crispest and most swinging band in the land."

- Stanley Dance

One of the most cel eers i

GENTLE ON MY MIND GLOW WORM

SENT FOR YOU YESTERDAY AND HERE YOU COME TODA I'LL BE AROUND

EVERYDAY I HAVE THE BLUE BLUE AND SENTIMENTAL UP A LAZY RIVER

DOWN-DOWN-DOWN

COUNT BASIE & THE MILLS BROTHERS





Side One

GENTLE ON MY MIND (2:39)

J. Hartford — Ensign Music/BMI

GLOW WORM (2:21)

P. Lincke/L. Robinson J. Mercer —
Edward B. Marks Music Corp. /BMI

SENT FOR YOU VESTERDAY AND HERE YOU COME TODAY (3:34) Count Basie JE, Durhom J. Rushing — Bregnan, Vocco & Conn, Inc. (ASCAP

I'LL BE AROUND (2:40)

A. Wilder — TRO, Hollis Music, Inc./
Are Music Corp./BMI

EVERYDAY I HAVE THE BLUES (2:54)
Count Basie — Bregman, Vocco & Conn, Inc. /ASCAP

Side Two

BLUE AND SENTIMENTAL (3:30)

Count Basic Berry Livingston/Mark David —

Breenan, Vocco & Conn. Inc./ASCAP

UP A LAZY RIVER (3:27)
H. Carmichael/S. Arod 1 —

Peer Internatio al Corp./BMI
DOWN-DOWN-DOWN (2:31)

D. Redman — American Academy of Music, Inc./ASCAP APRIL IN PARIS (4:03)

V. Duke/E. Y. Harburg — Warner Brothers, Inc./ASCAP

Executive Producers Gene Norman Remaniering Engineers Gary Rice

Gover Article Demais Rugger

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This recording has been perviausly released, 8h arrangessent with ABC

Records, Inc.

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distinct of the last of the la

COUNT BASIE

THE MILLS BROTHERS

ages of accounting the flow over of the allowover cipping through the speaker

Court Still Busy of New Jee as and the singles wills Brothers of Ohio have been informal in a sig wan for larger than most American purmentals.

Basic started as a drammer in the ERROs. Inc.
Bills limitly was singing in the ERROs. Socress
seek them all down different paths. And around
the world a few times.
Now here they are together.

John Mills was a slaging barber a Piqu Oido, in the period following the flest World W He encounged his four sons to slag, apprecia and mine all Milds of music

They included John E. Reibert, Berry, an Donald viola all four responsible in their lattice pleas. While ver in their teers years, the mil induces above established a registron for sing ang close harmony—with a best. In addition, they developed skills in inflations; madelial is struments. Brother John made the syneogast bass somalds, others enured transpers in

Their Piqua regulation led to a regular program over Encelmental's powerful WEW back. In the data when FM radio and television were all a hoto the Statue. The Mills box attracted th attention of CIIS executives in New York and by 1931 they were being afterd autionally and making records for the Brunswick label.

tabel in ax point type:

ces used on this recording other than one man.

Along with radio and records came theatry

suchus, motion picture with Bing resin Furus & Allen and other top drawer attraction of that dreary depression em. Their simulated sound of instruments arrused

affective internationally in facts the Same Same of the disk of harmic Lombins Birch had baseled advances with their records so the sound theart and provincial music halfs proved a triumph faire liquid land. Some of the most popular record he havabees even much were wasted has likely Desert. In Lombon on Thomas Steed and Compared.

Bruiber John dies in Lie L3. W. L. Li deep be. (twos Just mother unde fit. ... than lattice John St.) and his gottor took John 1. p. (the four (fler undrous rehearsals and few fair of the four

to p and sons appeared in two Dick Powell movie. "(venty Mr lion Sweetheart)" and "Itrosalovar Gondolore," and Iling Capita repeatedly featured them on his early keaff. Mass. Hall, smeakly broadents from Hollbarred.

pentedly bedured them on his early knot. Music Hall, weekly broadcasts from Hollywood. And that's how it was must 1956, when Pop Mills retired. He deel in 1966, Brit best, Darris and ald were so solidly established that they

Mills retired. He duel in 1966. Bet herly barry and all week so obtails established that they no longer relied on a strong base, and that they entitle mosked lastruseent. And that the way they are holey as the 1966s appeared.

his nather in Ro.1 bank and louwbood turns because of this admission of this Weller, with whom he information at the Weller, with whom he information at the way me.

Little Rill wester in the wanger for the former in the "She and such as the renal work the transit in the "She and such as the renal work the transition and the such as the suc

He dow it was 1930. The nation willowed in a dreamful economic depression, yet Konsas Cityfured better than other cities because of its lititral, no curfew, anything goes ambiewee under Pendergoally rule.

log a manifection, and his counts for hook awthe land, laste and served key members of the Moren group ands, lagether and elected to continue under Basic's leadership. They gigge thou peckon Counte and landed at the Rev Chile. It was there that they were electowerd in New York Janas writer and record produce; Job Ramannach in 1956 on a result of a series.

Busic enlarged his Reno Chib group, moved into the Grand Terrace in Chicago while Fact Hines was out on a one-nighter trek, and with the help of a ries of tupe by the second of the life of the life proposed of the life proposed of the world of th

There are nine trocks in this pockage, a long identified with the Mills Brothers and s with Basic

The most recent is the klekoff meck. Gentle Or My Mital: which in rath is as re Glet Campbell's property than Baser-Mills combined "Clow, Wenn," because it seriots a Mills to

westified to the ant tent Paul Lincke melody.

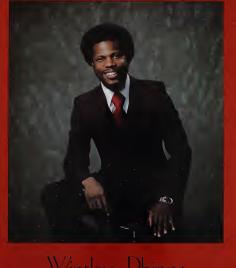
"Sent For You Yesterdam" is a Basic closs from the line 1930s, originally song its Jina Roshing on an early finise record. The Aminual" is from the '40s; the brothers had a cold, if the next form the '40s; the brothers had a cold, if the next form the '40s; the brothers had a

"Every Day" was a Joe Williams click of Boole from the '50st "Blue And Scottmens, minds on of the original that Lesser Young p solo climate up and featured Hers he I & glorious golss of tenor samphone. "Alp. A River" is a classic Hongy Carmichael be which provided the Mills family with one flist major successes on records, withe "De Down, Down" "reviews a Race fustromental".

ets as many responsition it as he does for his or ient "One O'Clock, Jump" theme. It's "one now me" one more time. An income now conding of long-time talents

An incongenous coupling of long-time talents
Only your ears and taste hold the narry
DAVE DEXTER IS

The and million of the new miller books. "Playback. A hormer editor of Down Best, he served it years as a producer-writer to Capital Records in Hollywood. I Give You My Life



Wintley Phipps



WOODY SHAW



Eight Classic Jazz Originals You can play

A New Approach to Jazz Improviration

For All Instruments

PLAY-A-LONG Book & Record Set

by JAMEY AEBER/OLD

Volume 9



INTERMEDIATE / ADVANCED LEVEL

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Eight Classic Jazz Originals

WOODY SHAW

SIDE 1

TUNING NOTE "B" CONCERT

SIDE 2

- 1. Little Red's Fantasy
- 2. Katrina Ballerina
- 3. Rlues For Wood 4. Moontrane

- 1. In Case You Haven't Heard
- 2. Tomorrow's Destiny
- 3. Beyond All Limits-Bossa Nova

4. Beyond All Limits-Swing

Personnel

RODDIF MATHEIIIS - Piano STAFFORD JAMES - Bass LOUIS HAYES - Drums

Side 2. Track 3 only MUSICIANS James Williams - Piano Jamey Ashersold - Bass Mike Hyman - Drums



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> VOLUME 3 VILLIME 2



REGINNER - INTERMEDIATE.



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VILLIME 4



ANVANCED NINE ORIGINAL SONGS BY J AERERSOLD AND DAN HAERLE A CHALLENGE TO ANY PLAYER

VOLUME 5



INTERMEDIATE

8 ORIGINALS, KILLER PETE, MODEL VOYAGE, GROOVITIS, CHARLIE PARKER. ESSENCE BEATITUE. ERFODIFISH REROPISH

VOLUME 6



ANVANCED

10 SONGS WRITTEN BY RON CARTER, BASS, KENNY BARRON, PIANO, BEN RILEY, ORUMS

VOLUME 7



INTERMEDIATE ADVANCED B CLASSIC JAZZ

ORIGINALS BY MILES DAVIS MILESTONES, Etc.



SIDE 1

1. SAIL AWAY Words and Music by Steve Ward

(St. Jahn 17)
2. GOD HELP US ALL.
Words and Music by Steve Ward
(Psaim 46:1)

3. BLESSED BE THE DAY
Wards and Music by Debble Kerner
Maranatha Music Ca. Irvhe, Cal.
(Psalm 118:24)
4. PSALM 1

 PSALM 1 Wards by Davic-Music Jan Owens (1 Thessalonions 2:12)

5. THE ONLY WAY

Words and Music by Donna Nace
(St. John 165)

6. FOOLS WISDOM
Wards and Minic by Malialm and Alwyn
Ward Inc. Wasa Texas
(1 Corinthians 1:15)

Side 2

1. THANK THE LORD

Wards and Music by Yourt Fe does

(1 Thesselanians 5:19)
2. JESUS IS COMING SOON
Wards and Music by Carl Marshall
(1 Carinthians 46:22-Matther) 24.

 JULIE Ward: and Music by Mike Nice (1 Carinthians 15:56-St. Jahn 8:32-St. John 14:6)

4.1 NEED THEE EVERY HOUR
Wards and Music David Baker
Word Music Co. Waca Texas
(Hebrews 4:16-Philippicms 4:19

ST. JOHN 16:33
 Wards by Jesus-Music Debbie Kerner Maranatha Music Irvine Cal (Matthew 28:18-20)

Praduced by-The Haly Spirit Engineers-Rabin Gulcher and Jeff Pearcy Arranged by-Jon Owens Photography-John Herzog Recorded at Mus-I-Col Studio, Columbus, Ohio

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I was lifted up ond I walked around the bend. I sow o glarious sight to a kingdam without end. Then I saw a blozing cross and a valce without it cried, "My child, I died for you and naw I'm walkin" by your side."

Love Debbie Kerner Maranotho Music

Jesus walks with me everyday and that's why I made this recard. I want to see him alive in your life too.

Jesus laves you and wants to give you a new life. I hape that you will find Christ if you haven't and if you have, persevere until he comes again. Remember, Julie ddn't find Christ. And maybe you're on the 3rd verse of that song. Well, it dean't have to be that ways. Accept Jesus today and be obedient to the great commission found in Matthew 28:1820.

Jesus Loves You Maranatha Gentle Breeze

Special thanks ta Flayd Mawlery and all my Christian brathers and sisters for their prayerful and financial support.

All instrumentation and voice parts in all songs on this album were played, sung and performed by Jon Owens.

Far concerts or bookings call or write: Jan Owens 707 S, Center St. Springfield, Ohio 45506 1:513-325-2586





SALMS ALIVE is the first fruits of the Calvary Chapel Worship Community, it is a liabor of love, declicated to ministering to the Lord and offered as a sacrifice of praise. Reverence and awe set the tone, worship reflects the attitude. We invite you to join the psalmists and the Worship Community in celebration declaring God's majesty. "Come. It us worship and bow down, let us kneel before the Lord.

our God, our Maker."

PSALM 113	PSALM 23
"Sing Together"	"The Lord Is My Shepherd"
PSALM 84	PSALM 148
"How Lovely Is Thy Dwelling Place"	"Praise The Lord From The Heavens"
PSALM 92	PSALM 86
"It Is Good To Give Thanks"	"Hear Oh Lord
PSALM 143	PSALM 131

"In The Morning" "Stilled And Quieted My Soul"

PSALM 40:1-6

"I Waited For The Lord"

"The Heavers Tell The Glory/
God's Perfect Lav"

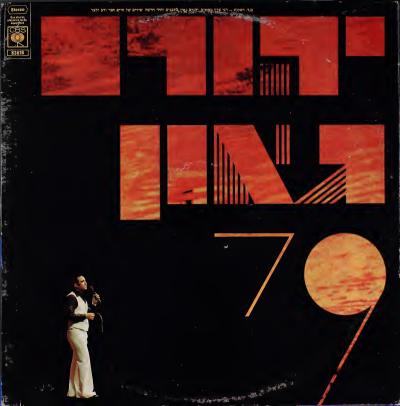
"Oh, sing unto the Lord a new song; sing unto the Lord, all the earth.

Sing unto the Lord, bless his name; show forth his salvation from day to day."

(Psalm 96:1,2)

② 8. © 1983 Maranathal Music, P.O. Box 1396, Costa Mesa, CA 92626 barbulated by WCRD, INC., Wato, Tosas 7013/In Canada by WCRD BECCRDS LIMITED. Vancouver, B.C. "W\$40NNINE", Intelligence demonstrations of this recording is only bacted by Fedderal law and subject to criminal prosequal.





3:08 את כת ששרקשרה 1:4:48 ב. שמרי לי על המננינה 2:4:43 ב. שיר את מוכנה 3:4:33 4: 19 חומר מת המור 4: 3 A : 31 המלך כא למסיפה 31 : 4 4: 10 111 .2 4: 11 propper .3 3: 03 יסטין 4: 4: 18 החמור של המשיח 5: .5 6. אני מאמין 36 :3 מולים לכל חשירים – חיים חטר לחנים, עיבורים וניהול מוסיקלי – רב זלצר ננני המופט יהורה כלכר -- מרומבוו מנשה רנים – חצוצרה לב בילנקין – מכסיסון ישראל קרפקם – תופים פליקס ציפרים – נימרה באם יוםי לוי, ששי פרידטן – ניטרות חשמליות דני נוספריר, אורי קרים – פפנתר ובלי מקלרת ניצוח – רני נוספריר, אורי כרים תאים הפכה – אסנת רון הוקלט באולפני ישריטווין, ישראל שכנאי הקלטה – פרנקי גליקטטן, עקב מורט, פומי פרידטן עיצוב העטיפה – רוני ררין עיצוב העטיפה – רוני ררין

PHY VIV. — REVORD STITE
YERIORAM GAON'S NEW SHOW
SONGS OF DOY SELTZELL AND HADD HEFER

1. VOUTE SINTERN 3.0

2. REMEMBER OUR SONG 4: 48

2. FORGET AROUT MARHAGE 4: 55

6. BENJAMIN 8: 39

5. LIGHTS ON 1: 19

5. DIGHTS ON 1: 19

6. DIGHTS ON 1: 19

A. THE MISSAUTS DONKEY 4: 18
6. TREATMYSE 1: 56
1. TREATMYSE 1: 56
1. ALL LYBIGS BY HADN HERETO — DOV SHLTZER
MI SIC, ARRANGESISTEN AND MISSAUL DIBLECTION — DOV SHLTZER
PRODUCTION COORDINATOR — ANNAT BON
RECORDING ENGINEERS—THE NAME OF STUDIOS, BRIGAL
RECORDING ENGINEERS—THE NAME OF STUDIOS AND MORENO.





מוסיקה (מעלה מעלה) לא אנק נאסף תפרי (מת אב ומת אלול) אהבה בסוף הקיץ | שוב נתחיל מחדש | מרי לו | אנדרמנדה אהובתי השותקת חלום של לילות אבודים



1. מוסיקה (מעלה מעלה) מירית שם־אור - צביקה פיק 4:16 2. שוב גתהיל מחדש נתן יונתן - צביקה פיק 4:56 מרי לו מירית שם־אור - צביקה פיק 5:56 4. חלום של לילות אבודים מירית שם־אור - צביקה פיק 3:48

1. נאסף תשרי (מת אב ומת אלול) נתן יונתן - צביקה פיק 2. לא אני אלכסנדר פן - צביקה פיק 3. אתבה בסוף חקיץ מירית שם־אור - צביקה פיק 5:40 4. אנדרמנדה אחובתי השותקת מירית שם־אור - צביקה פיק 2:57

עיבודים וניהול מוסיקלי: צביקה פיק מפיק: עמירם הר־אבן צילומים: זיראר אלון עיצוב העטיפה: דוד טרטקובר כליימקלדת (פסנתר, קלוינט,

אורגו וסטרינגס אנטמבל): צביקה פיק ניטרה חשמלית ואקוסטית: חיים רומנו, גרי אקשטיין. באט גיטרה: מוטי דיכנה, מיקי

שהם גיטו ה: מוטי דיכנה, מיקי שביב, מיכה מיכאלי, קובי כהן תופים וכלי הקשה: מאיר ישראל, אלון הלל קולות רקע: ריקי גל, גלי עטרי,

נאות ברוכין, ריקי מנור, אלכסנדרה, פנינה בריק, תני אליקים אריך־נגן מס' 10, הוקלט בתל־אביב. מאי נובמבר 1978 מאי נובמבר 1978 אי2, 3, 4 ב־3, 4 הוקלט באולפני ייקולינורי*י*

טכטאי הקלטה: דוד רוזנטל, אמנון רוברמן. א־1 ב־2 הוקלט באולפני

טבנאי הקלטה: יעקב מורנו, שומי פרידמן. ב־1 הוקלט באולפני "קוליפון" טכטאי הקלטה: יהודה זיתוני

כתובת למכתבים: צביקה פיק ת.ד. 32203 תל־אביב

Side A

Mirit Sham-Ur — Svika Pick 4:16

2. Starting Over Again
Nathan Yonathan — Svika Pick 4:56

Mary Lou
 Mirit Shem-Ur — Svika Pick
 Dream of Lost Nights
 Mirit Sham-Ur — Svika Pick

Side B

1. October Is Gone Nathan Yonathan — Svika Pick 6:15

Alaxandar Pann - Svika Pick

 Lovers At Summer's End
 Mirit Shem-Ur — Svika Pick
 Andramanda My Silent Lover
 Mirit Shem-Ur — Svika Pick 5:40

2:57

Musical Arrangements and Direction: Svika Pick Producar: Amiram Har-Even Kayboards (Piano, Clavinet, Synthasizar, Organ, Strings

Photography: Gerard Allon Covar Dasign: David Tartakover LP No. 10 Recorded at Tal-Aviv, May - Novambar 1978

Fan Maii To: Svika Pick, P.O.B. 32203 Tai Aviv

A STATE OF THE PARTY OF THE PAR





מאה שנה לתקלים אני פקן צטיר מאר





לסדעים ובת פרטיה של מבונת

שם כליטה גלי פול. באותה עת -

על מכשיר רומה ומעל גליל עטוף נייר

סאותר יותר בנת גרחם כל יתר עם

שעווה סשת. שלוש עשרה שנה בלבר

אידט ללקוח 🖛

ארובי הנגו הראשונים ובשנות השישים

נעלמו מו השום אתרוני החסלימים

ההתפתחות מאז היתה מדהימה. גם

המוסיקה לסוגיה -- המודרנית וחפופ.

הפבו את ההקלטה לחלק מן המופיקה עצמה. תפקירו של מהגרם תקול תשוב

לא פתות מזה של המלתין או המנצח.

המכשיר מקליט במהימנות שאיז רומה

לה ולבו נברו גם הדרישות הטכניות מן

לא רתוק היום שבנומף לחכלים ולכמנות

יהיו בבל ביה גם מבשיר לנגינת תקליט

ויריאו וסמטות וידיאו שמהם אמשר יהיה לא רק לשמוע את הצליל אלא נם

המכצעים עצמם ופוחתו כלי נגינה

המיוערים להקלטה בלבר.

רזיישויים

לאתר המצאת מכונת ההכלסה. בשנת ספור, הוחל בתפלטות ממחריות. הוקלטו או כלי נשיפה בלבר. משר התקליט חיה שתי רקות ועל המנגו היה לעמור ללא נוע ולננו שוב ושוב את

המציא את תקליט המתבת ששמש מקור וממנו הוטבעו תקליטים העשויים גומי קשה. מכשיר הגרמופון עצמו חונע ביר וגשמע ונראה במו צעצוע. אלרדני ר. ניונסון ואלפרד קלרק בנו מנוע ודמקול משובלל, המכשיר התרש בכש את העולם בולו ומי אינו מביד אותה בשנת 1904 ו־1905 בוצעו הכלטות של גרולי האופרה, בהם אנדיקו קרוזו. הוצאות

תקליטים הופיעו לבקרים והו החחרו



אותה המנגינה, לפי מספר התקליטים הנדרש. מהגר מנרפניה - אמיל ברלינר – פיתת את הנדמופוו. אר עיקר מאמציו תושקעו ביצירת עותקים והוא

ביניהו בהקלטות של התומורות הטובות ביותר ושל גדולי המנאחים בשנות העשרים של המאה הומצא חרדיו - ביו לילה חפר הגרמופוו למיושן. אך הרריו העניק רתף תדש לפיתוחו של הגדמופוו. במלתמת העולם הראשונה פותתו המיקרופון והמנכר ובשנת 1920 הצליחו שני תוקרים

אנגליים – בחט ומדימו – לחסלים בשיטה תשמלית. בשנת 1929 המציא תאנגלי אלר רוור בלומלייו את שיטת שני ערוצי תסטריאו בתוך תריץ מוקלט אתר. שיטה זו נשארה תבסים של טבניפת תהכלמת תמטריאופונית ערתיום. בשנת 1935 תוצגת בתערובת בברליו התמלטה תמננטית תראשונת.

אך כאשר רועמים תתוחתים שותקות תמוזות. שנות תאלימות משנת 1935 עד אתרי מלחמת תעולם תשניה, לא תביאו בל פיתות מתפבני. עד אשר ר"ר גולדמרק תצלית. בשנת 1947 לחאינו אח מהירותו של תתקליט מ־78 מיבובים ברקח ל־1/3 33 סיבובים. בראשית שנות

החמישים תתלו לחופיע תתפליטים

לתזות בצבע בבל מכלול האמנות

הקולנועית, הבירורית והספורטיבית בכל עת שנרצה בבר. פיתות נוסף שכבר נמצא בשלבים מתקרמים תוא שיטת תתקלטת תריגיטלית, אשר בת בררבים מתותבמות של מחשב ניתו להפליט צליל ויריאו וכבך משתפרת איבות תתקליטים ותקמטות לאיו עדור. אלו דס מעט מתבניות תפיתוח תרבות תנתקרות מרי יום ביומו בתעשיית תתפליטים ובודאי יניבו פרי בעתיד.





הנה הנה אהוד חוור 1212 אהוד חווד עיר עצובה חרצה אחד מות פענפעי חוד אהוד מנוד ברית עולם אהוד מנור אין שלוה אהוד מנור סווי דולצינאה דליה רביקוביץ לא ידעתי שתלכי ממני אהוד מנור יום יום אני הולך למעונד יעקב פיכמו הגיטרה נרדמה אהוד כונוד There it goes again Ehud Manor Gogo Ehud Manor It's a sad city Tirtza Atar Friday's back again Ehud Manor Covenant of love Fhud Manor It ain't easy Fhud Manor Suzi Dulcinea Dalia Rabikovitch

Who'd believe you'd leave Ehud Manor 'Day after day I go to you Ya'acov Fichman Lullaby to my guitar Ehud Manor לחנים ועיבודים: מתי כספי.

הפקה מוסיקלית: מתי כספי. הוקלט באולפני "טריטון", 1976. טכנאי הקלטה: משה הנוכוביץ, לואי להב. טכנאי מיקט: לואי להב. עיצוב העטיפה: דוד טרטקובר. צלומים: ג'ראר אלוו.

Music and Arrangements:
Matti Caspi.
Recorded at Triton Studios, 1976.
Recorded at Triton Studios, 1976.
Recording Engineers:
Moshe Henochowicz, Louis Lahav.
Mixing Engineer: Louis Lahav.
Art Direction: David Tartakover.
Photography, Gerard Alon.

מתי כספי מיוצג ע"י איתן גפני-מופע אמנים (1969) בע"מ מופע אמנים (1969) בע"מ דחוב רמברנדט 18, ת"א, ע"מ Mott Cespe is represented by Eltan Gafes, Mote Omanim (1969) Ltd. 18 Rembrand 15, 1"A, Tet 246496



שלום חנוד אדם בתוך עצמו 4:52 קביתה b:52 מ. אריאל - ש. חמד

לילות שקטים 7:44 אדם בתור עצמו 1377

> עיר זרה 30 איר ש. תנוך 6:35 שעונים ש. תמך בואי לרקוד ,5:37.

שיול ליפו 10:18

ש. תנוך

מ. אריאל י. דוטכליט ר. ברואב ש. תנוך - ש. חנוך פסנתר, כלי חקשה ושירה: אלונה טוראל ניטרת כט ושירה: אוהד איננר תופים, כלי הקשה ושירה: אלון הילל

ניטדה חשמלית ואקוסטית: חיים קריו ניטרות אקוסטיות: שלום חגוך תפקה: לואי להב חוקלט כאולפני "טריטון" טכנאי הקלטה: לואי להב וטומי פרידמו

מנחל אישי: מיכאל תפוח תודה ל: תנן, קורין, אטנון, דותה אברים ואסתר,

צלומים: אלונה איינשטייג

עיצוכ עטיפה: רור טדטקובר. Side A

6:52 Strike M. Ariel - S. Hanoch 10:18 Scotter S. Hanoch

7:44 Mellow Nights S. Hanoch Side B 7:37 A Man Within Himself

S. Hanoch 5:30 In A Strange City 6:35 Clocks

5:37 Just Dance With Me M. Ariel - Y. Rothlit - D. Ben

Zors - S. Hanoch/S. Hanoch Piano, keyboards & Voculs: Alona Turel

Bass Guitar & Vocals: Ohad Inger

Drums, Percussion & Vocals

Electric & Acoustic Guitary:

Haniim Kario Acoustic Guitars: Shalom Hanoch

Produced by Louis Labor Recorded at Triton Studios

Recording Engir Louis Labor & Tommy Friedman

Mixing Engineers Louis Lahav & Formmy Friedman

Personal Manager: Michael Tapunch Special thanks to: Haman, Corinne, Amnon, Ruthie, Ephraim & Astar,

Photography: Alona Einstein Design: David Tartakover

השביתה פרצה במו אש ליד המחסנים לא יכולתי לנחש לאן מענינים או המפעל

מלים: מאיר אדיאל

לחם שלום חנור

פשוט מעל אני כפנים עם כל הסקנדל בטלויזיה אף אחד לא נבהל.

חהנהלת האשה חולה תילדים נחלים

ומכסף והמצרכים אחלים ואף אחד מכאן לא יוצא אני פועל

שלא שואל אכל אני – החוצה רוצה. רוצה לרעת

ככד אחרי חצות

ואין עוד מגעים

יש צעקות

אני יוצא

למצוא פרצה

רוצה לדעת...

מצאתי עוד חכר

התחלנו למשש

לאט, את הנרר

אז התחלנו ככר

אני רוצה לרעת...

יושב בבר מחכוקר

קראתי כבר את כל

מוברת לצאת התוצה

לתמום איוה שמים

הכנסתי לראשוו.

עצרתי במבולת

היתה שמה אחת

הניתה את שביה

מתוג קפע לשבע

הבניסה אל הסל.

קנתה נבינה תצי שמנה

קניתי עור סינריות

עליתי על הקורקינט

הרבילות שכעתוו

כל חיום כבית

מצא חבר

לרוץ כחוץ

טיול ליפו

מצא פירצה

רנעים כמו מסמרים

בתור לטלפוו התפום

ומהלל כקול אני הרום

מאתורי מחטן חמש

הפירצה אותנו פצעה

חמשטרה אותנו מצאה

מלים ולחן: שלום תנוך

אותנו עצרה, אותנו חקרה.

מי את ככלל. מנעה לינות כד, הלילהו כתוך תוכך: כתור תוכדו

יישאר שלה עוד פעם התלפשתי לתפוש איוה שמים לזרוק איזה מילה. פניתי שוב צפונה

עצרה אותי נייכת הצינו תעודות חיפשו עלי סמים DIVINE STORY

בשלא מצאו – הלכו כלעומת שכאו דהרתי על העורטינט בררך הפתוחה. non more more

המשבתי את הררה בל יוביב בחורף

משרתי לעמור

ששוחחו ועפו

ראיתי שם שתפים

הוא לא היה כבית

מוא בררך לאוכור.

ממול ראיתי רלת

ייללתי כמו שועל

פשוט נכנסתי פנימה

אכדתי את נפשי שם

מצינה לו גם זוג נוסף

אמרה - כאת על הרנע

אכיה ואמה.

ישבנו ואכלנו

התמלאתי צ'יפס

מותק, את יודעת

לא חשוב התוכו

העיקר הצוות

זאיכות הפיפק.

כשהלכו הוויה

לא חיבינו רגע

מה שהיא קכלה שם

אשה ענתה לי - מי שם ז

הוא פחחה לו בנוצחה

תליאכים בקיני

יום אתר זה כבה

יום שני זה כבה

פתחתי את חדריו

שמעתי את עצמי

יושב בכר מהכוקר

קראתי כבר את

מוברת לצאת החוצה

עליתי על הסורסינט

מלים ולחן: שלום חנוך

תל'אכיב כזערת ואני שונא ניאוו

תמיר שמעתי זסראתי על נורל עוזר

לא ירעתי שכל כד פשוט זה מסתור.

ואז אם כבר פעם זה קורה אז למה לוותר.

אז אולי זה יעזור ותטתכלי עלי גם את,

העיר כל כד גרולה זאני עור לא נקלט

אני יותר בנוי, בעצם, ללילות שקטים.

אני פה רה לומו מוגבל עד תום הסמינו

הרכה יותר טכעי לי הלילה של הכפר

פתאום את מחייכת. כו, וגם אני נשכר

אז אולי זה יעוור ותסתכלי עלי גם את...

מכיט אל תוך עיניך לראות מה מסתתר

וחר ככוקר לא תרצי אותי יותר

אז אולי זה יעזור לך ותסתכלי עלי גם את

כחוץ נפשך הנשם ומה ככה הור

עלי איתי לחדר לקפה ותקליטים

וואה אותד עוצרת ככניסה לתיאטרוו

את כטח שחקנית, כי את יפה שזה אסוו.

לתפוס אינה שמים

לילות שכטים

ער כאן זה קר -

אני נשמור -

ואת מחכת

כשוה עוכר –

את לא חווכת.

אז אם אפשר -

אם את נשארת.

אני נשאר -

אבל מחב

זה רק מחר

אז מה את אומרתז

אני אומר

ואני יחדע ש"

מצרתי שם לתירס חם ראיתי שם חבר נשוי עוכד על חתיכה. האנשים האלה שמתחתנים בל פעם

במוני וכמוד טפשים מטופשים בשביל ללדת ילד

מקלקלים ת'טעם ומאכדים ת'רגש ומחשבה חופשית. נטעתי וחשבתי

לא שמתי לכ לדרך ובנסתי מאתור בנחנת נחמרה

החלפנו קצת פרטים נחתי לה תיבחובת הכטיחה לצלצל

או אמרתי לה תודה.

חזרתי דרד נורדאו קצין צעיד עמר שם דיבר אל נערה שעונה על נוע מנבה

שאנשים עצרו שם

ואו פשוט הלך

מתאום העיף לה בומבת עם או בלי סיבה:

חעיר כל כך גדולה ואני עור לא נקלט עלי איתי לחרד לקפה ותקליטים אנו וותר בנוי. בעצם. ללילות שהנוים.

אדם כתוך עצמו מלים ולחן: שלום חנוד ארם בתוך עצמו הוא נר

בתור עצמו הוא נר. לפעמים עצוב או מד הוא. לפעמים הוא שר,

לפעמים פותח דלת לסכל מבר אבל לרוב -

ארם בתור עצמו ופנר. ארם כתוך עצמו הוא גר בתוך עצמו הוא נר

או באיזו עיר סוערת או באיוה בפר וביתו נשבר

לפעמים סופה עוברת אבל אבל לרוב -אדם גם לעצמו הוא זר.

אין ומו

ואין שעון שתקתוקו הוא בדיוק במו של ועהו מתקת'קים עד שעתם האחרונה אין מילה תמח

מילה תמה 🕮:

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CBS

רק לרקוד חלותי מיי

ד. בן ואב ש. חנוך

לא רוצה להסתבר

עם אכיך או עם אמר

אל חנורו לו את שחד

לא שואל אתו ממך

רק לרקודו

רק לרקודנ

רק לרסורו.

רס לרסוד!

רק לרקודו

רק לרקודו

מה עצוב

מי עעום

עם עינייך היפות

לא רוצה להסתכר

תעוכי הכל כצד

בואי כוכה תני לי יד

מצת טפשי להתביוש

מת אני ככר מכקש

כי הלילה עוד צעיר

עד הכוקר הכהיר

לא רוצה להסתכך

אז אל תעובי אותי

צוד טבוב - עוד טבוב

ניפול על הארץ כיחדו

לא מנחת נול נענת מחום

מתול. מה מתול

עד ששנינו ניפול

תעובי אותי מוה

לא פרחים, לא מתנה

לא רומן, לא חתונה

אוי, חקשיכי לכנור

לא רוצה להסתכר

או אל תעוכי אותי

לא דוצה להסתבר

עם אפיך או עם אמך

אל תנידי לי את שמד

לא שנאל ענתו מאו

אוי הסשיבי לכנוד

הוא עושה אותי שכוד

עוד. עוד. רמ לרסודו

הוא עושה אותי שכור

רק לרקוד,

רק לרקוד,

רק לרקור.

רק לרקוד!

בק לרקודו

רק לדקוד!

רק לרקוד,

רואו לרכוד אחו

לחנן שלום חנוך

ם: מ. אריאל' י. רועבליט

ואת, ואת

עוב שבאת

אז אני שומד עליד

זעם כל זאת האם

ארם קרוב אצל עצמו

ארם כתור עצמו הוא גר.

ארם כתוך עצמו הוא נר...

ארם בלילה בעיר זרה

איך הכתים נואים לו

את מה הם מציירים לו

איך הרחוכות עוכרים לו

את מה הם מזכירים לו.

ארם כלילה כעיר זרה

נם כרירותו אחרת

זהיד. נונעות בררך

עלים שטים כזרם

רככת לא עוצרת.

וכשהקיץ שוב ישהה כאן

כבר לא ימצא אותנו

בתרף עין עכר הזמן

איש לא השניח כנו

נראה שעור לא הנענו

וראה שעוד לא מצאנו

אדם כלילה כעיר זרה

וכל נענועיו כרורים לו

מלים ולחן: שלום חנוך

טעונים מצטלצלים

אל המשרר או החנות

שואלים איש את רעהו

שעונים על שולחנות כתי קפה

שעונים ממחרים

לשעה המדויפת

נהבות השעונים

משלחות את ילדיתו

נקבות השעונים צבעוניות

מסדרות את בתיהן ומחבות

לבית הספר או לע

משוקות רגלים

מחוני השעונים

הלב דופק שישים

על בל צעד שעובר

במו לב ומוח

שעונים

קמים ככקר

ומנלים

מה שם חיין אומרים לו

נפשו קשורה ושפתו קשורה

את מה הם מוכירים לוד...

ראה שעור לא הנעו

צללים פושטים ולוכשים צורה

והלילה קר.

במה שאפשר









	_	
SI	DE	

- 1. SDNG FDR THE SDNGS MILK & HONEY WITH GALI 4:10 ניר לשירים גלי עטרי וחלב ודבש, 1. Hamutal Ben Zeev/Kobi Dshrat
- 2. CDME BACK TD SEA ILANA AVITAL Hantutal Bon Zeev/Shuki Levy TDDAY'S THE DAY -- GERI EKSTEIN Idan Sobol/Geri Ekstein
- 4. CAN'T BELIEVE IT ILANIT
- SHE'S A WDMAN CHAIM ZADDK Anat Shertok/Eldad Shrim ANGEL'S TEARS – ARIK EINSTEIN Dan Minster/Yoni Rechter
- SIDE B
- GIMME ME ROCK N' ROLL -- DANY BASAN 2. ROUNDARDUT -- MILK & HDNEY WITH GALI
- 3. THE TART OFRA HAZA Asi Dayan/Svika Pick
- 4. HEY DANA ILANIT Charm Keinan/Shoki Levy THE WHOLE WEEK IS YOURS ARIK EINSTEIN
- 6. LIGHT TUNE ILANA AVITAL Shinsrit Drr/Kobi Oshrat
- A 1, 2, 4 Kolu Oshrut
- 3 Geri Ekstein/Amikam Kimelman
- B 1 Izhar Ashdot/Yair Nizani
 - 3 Svika Pick.
 - Steere Design Studio Chez
 - Computed by Uri C.

- - 2. טובי לים אילנה אביטל חמועל בן ואבועוקי לוי
 - י היום זה היום גרי אקשטיין :3 עירן סובול גרי אקשטיין
 - 4 אני לא מאמינה אילנית
 - 5. היא אישה חיים צדוק
- ענח שרחנק/אלרד שרים 6. דמעות של מלאבים אריק איינטטיין 3:32
 - - ו. תנו לי רוק נירול דני בסן
- 3:12 2 גלגל ענק גלי עטרי וחלב ודבש שמרית אור/קובי אשרח
 - 3 שיר הפריבה עפרה חזה
 - אסי דיין/צביקה ביק 4. היי דנה אילנית

 - 5. כל השבוע לך אריק איינשטיין אריק איינשטיין/שמואל קראוס
 - 6. נעימה קלה אילנה אביטל
 - שמרים אנר/קובי אשרם
 - א ו. 2, 4 קובי אשרת ב גרי אשקטיין/עמיקם קימלמן

 - ב ו יותר אשרות/יאיר ניצני 5, 4, 6 קובי אשרת
 - עיצוב עטיפה סטודיו תץ עריכת התקליט אורי ב



Arranged By Ayner Kenner 1. My Home Facing Golan Except for * By Yoni Rechter V. Netzer, H. Barkany 2 Wreath Of Blackened Gold* ** By Shem-Toy Levy A. Halfi, Y. Rechter

3. Scarf's Blue** Musicians Piano: Ayner Kenner N. Alterman, Trad. * Yoni Rechter 4. Ode To The Sea** Guitars: Shlomo Idov R. Eliaz, A. Argov Base Ohad Incer 5. The Small Hours Of Kobi Cohen. Morning Avner Yif'at, Ami Frenkel Y Gamen, Y Zarai Drums: Alon Hilell Side 2 Alt Sax : Morton Cahm 1. You Ley Bilenkin U, Asaf, Y. gordon . 2. We'll Meet Tenor Sax : Zery Dickyert Mel Keller B. Pinhasi, Y. Yitzhaki 3. Behind The Gate

Ch. N. Biulik, A. Kenner

A. Peretz, D.S. Abaroni

N. Yonathan, N. Heiman

4. Ein Gedi

5. Shores

Flute: Shem-Toy Levy Thanks. To Musicians Of The Philharmonic And Chamber Orchestras

Background Vocals: Ayner Kenner. (Jehudith Ravitz*, Korin alal*, Yoni Rechter) Production Secretary: Ruchel Levy-Malach Recorded At Tritone Studios Tel-Aviv. 1977 Mix Engineers: Tommy Friedman Ya'Acov Moreno Engineer Tommy Friedman Cover Design: David Tartakover





אבנר קנר, (חבול המטפחת זמר אהבה לימ: שמי לויו (עטור מצחר: יוני רבטר)

סמנחר ופסנתר תשמלי פנרה: אבנר קנר (עטור מצתך: יוני רבטר) גיטרה אקוסטית: שלמה ירוב גיטרה תשמלית: שלמה ירוב גיטרה תשמלית: שלמה ירוב מיטרה בס: אודר אינגר, קובי בהן, אבנר יפעח. עמי פרנקל עםי פרנקל תופים: אלון הילל סבסופת אלט: מורטוז קם. לב בילנסיו סכסופרן מנור: מל כלר, זאב דיטוודט חליל: שמי לוי קולות: אבנר קנר (עטור מצחך: יהודית רביץ, סוריו אלאל, יוני רבטר)

אורי אסף, ינאל נורדוו בורי חוחתי ישראל יצחקי ח.נ. ביאליק, אכנר קנר פין־טיאיתן פרץ, רכ שלמה אהרוני

1. ביתי אל פול גולו

יוסף נצר, ח' ברקני

מחרול התחחחת

נחן אלתרמן, עממי 4. זמר אחות לימ

יוסי גמזו, יוחנז זראי

ו. אוחר

2. אנו נימגש

א פין־נרי

5. חופים

3. מאחורי השער

נתן יונתן, נתום הייםן

2. עמור מצחר זחב שחור

אברהמ חלפי. יוני רבטר

רפאל אליעו. אלבסנדר ארגוב

5. השעות הקמנות של הלילה

מבחומורת הפילהרמונים ומהתומורת הקאמרית מובירת הפכה: רתל לוי מלאר

חרה לנגנים

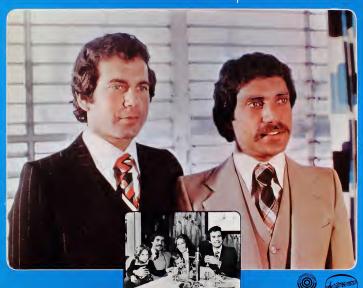
טכנאי הקלטה: מומי פרירמן, מורנו יעקב מיקס: מומי פרידמן הוסלם באולפני מריטון 1977 עיצוב: רוד מדטקובר

ציור העמיפה: קמע ממשחק ימיול בארץ" בהוצאת בנימין ברלוי ו"ל, תלוץ העשית המשתקים בארץ ישראל.

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שלום לבוא שבת עם צמד רעים WELCOME SHABBATH WITH DUO RE'IM

שירי שבת מתוך תכנית המלויזיה "שׁלום לכוא שכת"





שלום לבוא שבת עם צמד רעים

ישראל גוטסרינר ובני רוונבאום, "צפר רעום", בתקלוט נוסף הבולל שירי שבח וזמורות שבת. בל השירום בתקלוט זה בוצעו עייי "צפר רעום" בתבנית הטלוויזה השבועיה "שלום לבוא שבת", אותה תבוו ונולו ומיר יווש ששיב משך שנת 1916, אוק מהשרים בתקליט זה הם קלאסים וירועים, שירים אותם נהגו בני ישראל לשיר מאז ילרותם בחפולות ובסעורות שבח חחלה האחר הם שירום שהולחנו במווחר לתבנות.

Yisrael Gottesdiener and Benny Rosenbaum — "Duo Re'im" in a new record that includes Shabbath songs and hymns. All of these songs were sung by Duo Re'im in their weekly televisiom program "Shalom Levoh Shabbath", in which they starred and were hosts every Friday through 1976. Many of these songs are well known, that Benny and Visrael sang at the Shabbath table when they grew up. The rest of the songs were written specially for them for their show.

> Producer: Dani Faran Photographs: Yight Shilon

מפיק: דני פארן צולומים: יגאל שילוו שירי שבת מתוך תכנית המלויזיה

"שלום לבוא שבת"

WELCOME SHABBATH WITH DUO RE'IM

הד- ארצי (1973) בעיים, חברה ישראלית לתעשית תקליטים, רמת- גן HD-AKE (1973) באיים אראס BRAIL RECORDS AND STALL (1973) (1974) HD-ABE MADE IN ISRAEL P & © 1977 תוצרת הארץ

Side 1

1. Bo'i Beshalom

2. Me'en Olam Haba 3. Yom Ze Mekhubad

4 Dror Yikra 5 Harahaman Hu Yanhilenu

6. Menuha vesimha All lyrics: P.D. Arrangements: Martin Moskowitch

1. Hitoreri

2. Lekha Dodi 3 Zur Michelo 4. Mah Yedidut 5. Gam Ki Flekh

6. Yedid Nefesh All Lyrics: P.D. Arrangements: Martin Moskowitch ו) התעוררו – אבו מסלו 2) לבה רורי - מסורתי ג) צור משלו – מסורתי 4) מה ירירות - מסורתי 3) גם בי אלר – מסורתי

6) יריר נפש - מסורתי מלום: מהמכורות עיבורים: מרטין מוסקוביץ

ו) בואי בשלום - רי ש. קרלובר

2) מעין עולם הבא - מסורתי נ) יום זה מבובר -- מסורתי 4) דרור יקרא - לייב גלנע s) הרחמן הוא ינחילנו - a. קהתי

6) מנוחה ושמחה - בן־ציון שנקר מולום: מהמסורות

עיבורים: מרטין מוסקוביץ









חוה והגיטרה

הופעה חיה בצוותא

CHAVA ALBERSTEIN LIVE AT TZAVTA

רחל שפירא - אלונה טודאל 3:16 2. צפור השיר רחל שפירא - משה וילנסקי 3:29 3. מווי את הצמר∙ ויאק דואה. עברית: דו אלמגור 3:10 4. את חרותי ביודגי מוסטקי. עברית: יורס טהרלב 3:07 5. ויויו גם גיורג' בראסאנס. עבדית: דו אלמגוד 2:43 6. שמלוח נורית זרחי - מתי כספי 1:30 7. כשתגדלי תביני תרצה אתר - מ. וילנסקי 3:05 8. עץ הכוכבים לייב מורגנטוי. עברית: יודם טהדלב -- נודית הידש 2:51 ז. כנור ישו רהל שפידא -- עממי 4:26 2. הדרך לאי שם רפנה אילת — מ. הדגיידקים 2:50 ז. כל יום אני מאבדה רימונה דינור - משה וילנסקי 2:55 4. נשים רוסדות יורם טחרלב - משה וילנסקי 4:36 5. פרח הלילד

1. אדבר אתד

Side one 1. I WILL TALK TO YOU R. Shapira - A. Turei 3:16 2. THE HEART OF THE SONG R. Shapira - M. Wijensky 3:29 3. SPIN THE WOOL J. Douay — Heb. Trans. D. Almagor 3:10 4. MY LIBERTY Y. Teharley - G. Moustaki 3:07 5. AND YOYO TOO J. Brassens — Heb. Trans. : D. Almagor 2:43 6. DRESSES N. Zarchi - M. Caspi 1:30 7. SOMEDAY YOU'LL UNDERSTAND T. Attar — M. Wilensky 3:05 8. TREE OF STARS L. Morgentau — Heb. Y. Teharley — N. Hirsch 2:51 Side two 1. AN OLD VIOLIN B. Shapira - folk 4:26 2. WILL HE RETURN Hadiidakis - Heb. Trans.: D. Eilat 2:50 3. EACH DAY I LOSE R. Dinur - M. Wilensky 2:55 4. DANCING WOMEN Y. Teharley - M. Wijensky 4:36 5. LILACS U. Assaf - N. Hirsch 2:50 6. TAKE CARE N. Alterman - S. Argov 4:30

עבודים לגיטרה: חוה אלברשטיין הוקלט בהופעה במוערון "צוותא", תל־אביב, יוני 1979, ע"י אולפני "טריטון" טכנאי הקלטה: יעקב מורנו עיצוב עטיפה: רוני רר צילום: משח כז

Gultar Arrengements: Cheva Alberstein Guttar Arrangements: Chava Alberst Recorded Live At "Tzavta", Tel-Aviv June 1979, by "Triton Studios" Recording Engineer: Yakov Moreno Jacket Design: Roni Derin Photography: Moshe Raz

אורי אסף -- נורית הידש 2:50

נתן אלתרמן -- סאשה ארגוב 4:30

6. שיר משמר

The numerous Jewish musicians of Poland, Belorussia the Ukraine, and Rumania were both the active bearers of local instrumental tradition and the creators of a distinctive music that transcended the local ethnic

distinctive muste that transcended the tocal etnne divisions. This unique music was long recognized in Europe as being typical of the eastern "Ashkenazim," who were the anexcents of the majority of today's Jews.

The traditional instrumentalist among the Jews of Eastern Europe was called in Yiddshia h&esser, from the Hebrew words for "musical instrument." Mezmer music consisted of a group of independent instrumental genres which were not usually accompanied by vocal music. Although amateur musicians were also active, the klezmer was a professional. He thus had to be competent in many musical forms — everything from dance music, wedding melodies, and variations on folk songs to music of Hasidic and synagogue derivation. In addition, peasant and gypsy dance tunes and even light classical suites often found their way into his repertoire, depending on the clientele.

The mass immigration of Jews between 1880 and 1022 brought hundreds, perhaps thousands, of klezmorius to the United States and should have ensured the perpetuation of the klezmer tradition in this country. Only the first two decades of this century witnessed a significant flourishing of klezmer music in America. Even in this period, the repertoire began to be confined to dance music, and soon afterwards the klezmer families themselves turned to atterwards the klezmer families themselves turned to more mainstream American music. After World War II only a handful of European-born klezmorim were still playing, and very few of their children had taken up the music. The generation born after the War was pretty effectively cut off from contact with the living klezmer tradition—its place being taken by a wide variety of American and pseudo-Hebraic music

The present performers are both musicians of this postwar generation who have played and experienced postwar generation who have played and expensioned many other kinds of music. Nevertheless, we were drawn back to this music because of its emotional depths, which find expression both in well-structured melodies and in a distinctive performance style, including instrumental tone, variations in phrasing, ornaments, and rhythm. Our aim has been to produce music that is both authentic and alive. In this undertaking we were very much aided by years of study with the greatest living master of the klezmer tradition, Dave Tarras, with his accompanist Samuel Beckerman, as well as with a number of fine exponents of the related Moldavian, Greek, and Arme-nian traditions: the clarinetist Perikles Halkias, the cimbalist Paul Limberis, the kemanchist Antranik Arouscimbalist Faul Limberts, the kemanchist Antranik Arous-tamian (both Limberts and Aroustamian being quite familiar with Jewish klezmer music), and finally the Moldavian Jewish mandolinist Martin Kalisky. Our association with some of these men goes back over ten years. Apart from these years of study, we consider it a pleasure to be able to express ourselves in a style which we find basically natural. We feel that we will have succeeded if people of whatever origin will sense something of the joy and vitality, the strength and

THE INSTRUMENTS

will see its relevance to their own lives.

The clarinet entered Jewish music in the mid-nineteenth century and it soon expanded on the tra-ditional technique of the flute. Generations of Jewish clarinetists developed their own special tone and finger-ingt on the old "Albert" system instrument, which became the basis for the oldest indigenous clarinet style in northeastern Europe. Although in the Old World it was usually secondary to the violin, in America the clarinet rapidly became the dominant instrument of klezmer music. Its technique was brought to new heights by such virtuosos as Shloimke Beckerman, Naftali Brandtwein, and Dave Tarras. Thus the klezmer tradition was reshaped for the clarinet, which became the vehicle through which much of the music was preserved and developed into our

endurance that went into the creation of this music and

The cimbal, or east European dulcimer, was for centuries one of the main instruments of klezmer music and the Jewish musicians were active in perfecting and diffusing this instrument throughout eastern Europe. The cimbal was both a solo and accompanying instrument and was the standard second piece in duet playing of a more refined nature. In this century the Jewish cimbal tradition was carried on by, among others, the Shvider family of Lvow (Galicia) and the Lepianskis of Vitebsk

(Belorussia), two of whose pieces appear on this album. Because of its low volume the mandolin remained a

ZEV FELDMAN

ANDY STATMAN

(clarinet, mandolin)

with MARTY CONFURIUS (bowed bass)



Marty Confurius

home instrument, which performed a mainly violinistic

As in much of eastern Europe, in klezmer music the rhythmic center was supplied by the bowed bass, over which the cimbal played its variations on rhythm and

Solo, duet, and small ensemble playing were the essence of klezmer music in eastern Europe and were also integrated into the well-rehearsed Jewish orchestras h arose near the turn of the century.

THE SELECTIONS

The best klezmorim composed their own material, and many "anonymous" pieces are really compositions of the more distant past. All of the pieces chosen here were part of the dance and wedding repertoire.

SIDE I

(1) A GALITSIANER TANTSEL ("A Galician Dance") -

(1) A GALITSIANER IANISEL ("A Galician Dance")— Shloimke Recherman Galicia, former Austrian Poland, is the home of the kolomyska, a Ukrainian couple-dance. This piece expands the musical structure of the kolomeyka with conceptions of both Jewish and classical origin. The composer was a member of the famous musical Beckerman family, which member of the famous musical Beckerman family, which came to this country from the eastern Ukraine. (2) OLD SHER

This sher was recorded by the Hochman Orchestra in New York. The modulation in part 3 is similar to that in Fun der Khuba

Anipa.

(3) FUN DER KHUPA ("From the Wedding Canopy")
An old New York recording of the Kandel Orchestra gave
us this lovely wedding melody, to which we have added a
final part from another orchestra's version. Set in the final part from another orchestra's version, set in the form of a freilable (line dance), it is actually a processional melody which accompanied the young couple from the wedding campop. During such processions the climbalist walked (and played) with his instrument suspended from his neck. The crimbal is played here in the old manner with unwrapped sticks.

Among the klezmorim, doing was a form of improviza-

tion. Originating in Rumanian folklore, it spread to Jewish communities in other areas. This doing is based on Jewish communities in other areas. I mis doing to based on a recording by Naftali Brandtwein, an outstanding clar-inetist who was born in Austrian Galicia and rose to prominence in New York in the early 1920's.

(5) KALLARASH
The Bessarabian dance the hora achieved much popularity among the Jews. This melody, named after a town in central Bessarabia, was often played in New York, Naftali recorded his version here in the 1920's, and it is on this

(6) THE BRIDE'S WALTZ—Petru Zigeuner
When the waltz came to eastern Europe in the later
nineteenth century, the klezmorim integrated it into their repertoire by composing waltzes in their own style. One of the most beautiful of these was composed by the Judaized gypsy fiddler Petru Zigeuner, who was the leader of a klezmer band in the eastern Bessarabian town of Orbei. In that area a waltz was played for the Jewish bride and her friends on the eve of her wedding. The notation appears in Moshe Bik's article "Klezmorim be-Orgeev" (Haifa,

SIDE II

(1) TERNOVKA SHER - Dave Tarras Ternovka, a small town near the Ukrainian city of Uman is the home of Dave Tarras, one of the greatest Jewish clarinetists of our times. Tarras composed this melody for the old Jewish group couple-dance the sher ("shears") and recorded it in the late 1940's. Dave graciously helped us perfect our version, and we dedicate it to him. (a) KALEH BAZETSEN ("Seating the Bride")

In Belorussia this solemn music accompanied the ritual seating of the bride at the wedding, and was immediately followed by the wedding jester's musical speech which bewailed the plight of married women. This traditional melody was played by the Lepianski family of cimbalists. The present arrangement comes mainly from Samuel

(3) GYPSY HORA AND SIRBA

Although they are not of Jewish origin, these melodies are of a type which became influential among the klezmorim. The first is a hora "for listening" in urban gypsy style, and the second is a Bessarabian peasant strba. Andy learned both tunes from the Bessarabian mandolinist Martin Kalisk

(4) FIHREN DI MAKHETONIM AHEIM ("Escorting the In-Laws Home") — Naftah Brandtwein
At the conclusion of small-town weddings the musicians

escorted the principal in-laws home with melancholy lewish melodies set to the rhythm of the Bessarabian zhoù. Naftali embellished his composition with trick fingerings (in part 2), which he hid during performances. Andy

(5) ALINEINEM ("All Together")
This wedding table song, played by the Lepianski family
of cimbalists, was notated in 1926. (6) WEDDING MARCH This piece was recorded by the famous Abe Schwartz Orchestra in New York. Its chromatic and modal runs are

especially reminiscent of cimbal playing, and it may bave been a cimbal piece in origin. As a closing touch we bave given it a more New York-style rhythm section. Walter Zev Feldman, New York, 1979

ON THEST BEARANCE this music played by Zev and Andy, I realized it contained all the elements to make it a must for anyone interested in traditional folk music: intricate melodies, having their oven distinctive roots with the musicians displaying a level of skill unleard in our day and time. The musicians have schewed an univered in our day and time. The missecions have achieved an intimate small band sound using a combination of instruments that are rarely heard in the tradition. The players have learned their skills from acknowledged masters and so they present this music to you in the unbroken tradition of the kleamers.

Produced by Doniel Michael Collins - Recorded at Mastertone Studios; engineer, Richard LePage - Technical assistance, Richard Nevins - Photos by Wren de Antonio - Jacket design and colligrophy by Anita Karl.



SHANACHIE RECORDS

Doniel Michael Calling

השירים הגדולים של 30 השנים THE GREAT SONGS OF THE LAST 30 YEARS



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ו) ומר ומר לך - גבעמרון 2) יצאנו אט - אסחר עוסרים 3) היו זמנים – שושנה רמארי 4) אל נא תאמר לי שלום - יסה ידקוני ברצות – להסת הנחיל 6) מחרוות שירי סלמ"ח — להקח הנח"ל 7) באר בשרה - להקח עמנואל זמיר

8) אנה סנה רודד - רו תמה

תכליט שני

ו) המסינים במשלם -- להקת פקוד מרכו 2) נגון עתיק - חבה נרקודה 3) גן השיקפים - ריקה זראי 4) ערב בא – לחקח חדיארצי שיר השוק – החרנגולים 6) בפונדק קמן - בני ברמן בשעות הקבנות של הלילה — אריק אינשטיין 8) קיק אחר של בושר - יהורם באוז

תכליט שלישי

ו) ירושלים של זהב - שולי נחן (2) נבעח התחמושה - להקת פקוד המרבו 3) מה אברך — להקח חיל הימ 4) מלכות החרמון - להקח פקוד צפון 5) בשנה הבאה - אילו ואילנית 6) ציף ציף מעל הרציף - הטלוטרים 7) שיד כבוקר בבוקר – שלמה ארצי

- 1. YA MISHLATI THE NAHAL TROUPE
- 2. EIN-GEDI TOVA BEN-TSVI
- 3. SIMONA MEDIMONA ISRAEL ITSHAKI
- 4. MUL HAR SINAL THE NAHAL TROUPE 5. EREV SHEL SHOSHANIM -- DUDAIM DUD
- 6. HASELAH HA'ADOM ARIK LAVI
 - 7. LIPA HAEGLON BATSAL YAROK COMPANY

8 ANA PANA DODECH - RAN AND NAMA 8. BIGLAL MASMER - THE NORTH COMMAND TROUPE SECOND RECORD

- SIDE 4 1, HAMSINIM BAMISHLAT - THE CENTRAL COMMAND TROUPE
 - 1. STAM YOM SHEL HOL SHIMON ISRAELI 2. AT VA'ANI VE'HARUACH -- PARVARIM DUO

 - 3. BEYTI EL MUL GOLAN SARID TRIO 4. ZER SHEL NARKISIM -- RAN ELIRAN
 - 5. DABER ELAI BIPRACHIM GEULA GIL 6. ZEMER NUGEH - THE HIGH WINDOWS
 - 8. MACHAR HELENA HENDEL 1. OSEH SHALOM - IGAL BASHAN

2. YEVARECHECHA - ILANA ROBINA

SIDE 6

- 7. BASHA'OT HAKTANOT SHEL HALAYLA ARIK EINSTEIN 8. KAYTS ECHAD SHEL QOSHER - YEHORAM GA'ON SIDE 5 1. YERUSHALAIM SHEL ZAHAV - SHULI NATHAN
- 2. GIV'AT HATACHMOSHET THE CENTRAL COMMAND TROUPE 3. MA AVARECH - THE NAVY TROUPE

FIRST RECORD

1. ZEMER ZEMER LACH - GEVATRON

3. HAYU ZMANIM — SHOSHANA DAMARI

4 AL NA TOMAR LI SHALOM - YAFFA YARKONI

6 POTPOURI PALMACH - THE NAHAL TROUPE

7. BEER BASADE - IMANUEL ZAMIR TROUPE

2. NIGUN ATIK - HAVA NIRKODA TROUPE

3. GAN HASHIKMIM - RIKA ZARAI

4 EREV BA - HED ARZI SINGERS

THIRD RECORD

5. SHIR HASHUK - THE ROOSTERS

6 BEPUNDAK KATAN - BENNY BERMAN

2 VATSANU AT - ESTHER OFARIM

5. HAREUT - THE NAHAL TROUPE

SIDE 1

SIDE 3

- 4. MALCHUT HAHERMON -- THE NORTH COMMAND TROUPE
- 5. BASHANA HA'BAA ILAN AND ILANIT
- 6 TSIF-TSIF ME'AL HARATSIF THE SHLOSHARIM
- 7. SHIR BABOKER BABOKER SHLOMO ARTZI

3. LU YEHI - SHULI NATHAN 6. RUTSI SHMUCH TORS LACH - ARIEL ZILRER • 7. SLICHOT - JUDITH RAVITS

5. AZ BAMATSÁV HANDCHECHI — NIKUI ROSH GROUP 8. HA'HAGIGA NIGMERET - HAKOL OVER HABIBI · COMMISSION OF THAT BOAT STO

4. NOACH - CHOCOLATE MENTA MASTIK AND MATI CASPI

ו) פחמ יומ של תול - שמצוו ישראלי (2) את ואני והרוח - הפדברים 3) ביתי אל מול גולן – שלישייח שריד 4) זד של גרקיסים - וין אלירן

2 72

ו) יא מעלטי - לחקח הנחיל

4) מול הר סיני - להקח הנחיל

(5) ערב של שוטנים -- הרוראים

6) הסלע הארום -- אריק לביא

ליפא העגלון — להקח בצל ירוק

8) בכלל מספר - לחקח שקחר צפח

3) סימונה מרימונה - ישראל יצחקי

2) עין נוף - טוכה בדצבי

3) רבר אלי בפרחים - גאולה גיל 6) זמר נונה - החלומת הנבוחים 7. CHESHEYAVO SHALOM - YARKON BRIDGE TRIO 7) בשיבוא שלום — שלישיח גשר הירקון מחר — הלנה הנרל

> 6 78 נ) עושה שלום – ינאל בשן 2) יברבר – אילנה רובינא

3) לו יהי - שולי נחן 4) נות - שוטולר מנמה מסטיק ומחי בספי כיסוי ראש ("או במצב הנובתי") — צוות ניקוי ראש הוצי, שמוליק קורא לך — אריאל זילבר • סליתוח — יהודית רביץ 8) התגינה ננמרת - הכל עובר חביבי







משח טיטור שמעין קופלנטקי 5. עוד לא אבדה תקוותנו 2:56

1. לעולם בעתבות תשמש - 1:04 אחוד מנור – רוני וויס 2. נולדתי לשלום 2:54

3:00 ntn axen na 1703 .3 4. אם תלילת 3:06

עיריה בולקא, ויק הבור

I. EIN EI ISH MILVADI (I'm On My Own) 3 17 SAIKA PICK SHHUEL EROLE: SVIKA MCK

3. SHIV'AH KANIM (Seres Branches) 3.27

THERTY STARS AND SON THERTY STARS AND SON (BONT OFFILE, SHIMUEL BLU, URI ALON, EFFI SEN ISRAEI SARAH SHOVAU SERGIO FINCHA!

L. LE'DLAM BETKYOT HA'SHEMESH (Follow The Sun)

4. IM HALAILA (If You Leave Me Tosight) 3 ISSL 1 DAI

תומורת הפסטיבל בנצוחו של יצחש גרציאני יצחקלט באולפני רשות חשירור, "בית המורח" תליאביב, דצמבר 1978 הוקלט באולפני רשות חשירור, "בית המורח" תליאביב, דצמבר 1978 ב"ג-הוקלט באולפני "סורטון", ב"ג-הוקלט באולפני "קוליפון" חפקת החקלטות: חנוך חסון ואי הסלטה: אבנר גל, יחודת מורים ניצוב העטיפה דני קרמן פסת התקליט: עמירם הריאבן לב ודבש" – באדיבות משרך "אורות", שלמח צח – חיים שלף נתית שובל, חיים צדוק ומאיה קזביאנקה - באדיבות חברת ליטראטון בע"מ שרי – באדיבות חברת "הפקות 2001" בע"מ ** לא בבצוע הלהקה המקורית The fertinel orchestra conducted by ITZHAK GRAZIANI Recorded of THE ISRAEL BROADCASTING AUTHORITY STUDIOS "Ben Hancock" Tel-évo, December 1978 B1 Recorded at Trivon Studies B5 Recorded at Visit for Studies in Special Thanks as Belinar' Studies Skerry - Through the country of '7001 Produc CBS & are Trademarks of CBS limit / to 1979 CBS RECORDS INC. © 1979 CBS RECORDS INC. Manufactured and Distributed by CBS Records Ltd POB (88 LTd) Awa heart



רושלום של זהב | הבה נגולה | ערב של טושנים / מחר / נאצר מחפה לרבין / הפותל |

צאנה צאנה / יש עיר / אנחנו נעבור / שארסיאישיק / למונה שיר מומור / הבאנו שלום עליכם

JERUSALEM OF GOLD / HAVA NAGILA / EVENING OF ROSES / TOMORROW / NASSER WAITS FOR RABIN / THE WALL /
TSENA, TSENA / THERE IS A CITY / WE WILL PASS / SHARM-A-SHEIKH / TO THE VICTOR / HAYVAYNU SHALOM ALEICHEM

תוה אלברשטיין/ מייק בורשטיין באולה גיל/יואל דן הפרברים/שולי נתן אסנת פז

Chava Alberstein / Mike Burstein Geula Gill / Yoel Dan The Parvarim / Shulie Nathan Osnat Paz

SIDE 1 TX

THE PARVARIM: HAVA NAGILA (Misson — Malass)	תפרברים: תבת נגילת (א. צ. אירסון)
CHAVA ALBERSTRIN: TOMORROW (Nacro: Shenser)	חוה אלברשטיין: מחר
MIKE BURSTEIN: NASSER WAITS FOR RABIN	מייק בורשטיין: נאצר מחכה לרבין

THE PARVARIM: EVENING OF ROSES הפרברים: ערב של שושנים (M. Dor - Y. Hedat) (110 :-- 111 0) THE RESERVISTS: WE WILL PASS THE STRAIGHTS חבורת מילואים: אנחנו נעבור [T. Mahar ... M. Wdwaley ... M Lowers] C. OTTE - B 175007 - B 76110

GEULA GILL THE WALL נאולה גיל: הכותל (Y Corner - D Soltand (1971.7 - 1961.7)

SIDE 2 13

SHULIE NATHAN: JERUSALEM OF GOLD שולי נתן: ירושלים של זהב (Noom Shemer) (103" (03)

THE PARVARIM: TSENA, TSENA חפרברים: צאנה צאנה (Y. Miros - Y Chapeas)

(C. 1971) - 1 1870 OSNAT PAZ: THERE IS A CITY אסנת פז: יש עיר (Y Otten ... A Kernel ... E Submetter)

(PRODUCTION - NAMED IN - TREE CO. YOEL DAN & HIS TRIO: SHARM A SHEIKH יואל דן ושלישייתו: שארם־א־שייך (A Starger - R Cobe; - Y Doc!

01 - - 102 1 - 122°CH - 10 GEULA GILL: TO THE VICTOR גאולה גיל: למנצח שיר מזמור (Folias — D Seltrer)

THE PARVARIM: MEDLEY הפרברים: מחרוזת Hayvaynu Shalom Aleichem (Folk) / Artsa Aleenu הבאנו שלום עליכם / ארצה עלינו (ננון) / אלה Nove) / Eleh Chamda Ubee / Yismehu Hasha-חמדה לבי / ישטחו השטים / רד הלילה (אמדור – mayim / Rad Halayla (Orlend - Tolk) / David Melech

מברות מלך ישראל מביחם

717



Israel (Zers)

מייק בורשטיין / MIKE BURSTEN



מוה אלברשטיין / CHAVA ALBERSTEIN





נאולה מיל / GRULA GILL



שולי נתן , SHULIE NATHAN



יואל דן ושלישיתו , ORL DAN & HIS TRIO



OSNAT PAZ / to DION



חוה אלברשטיין / משירי ארע אהבתי CHAVA ALBERSTEIN / SONGS OF MY BELOVED COUNTRY

עיבוד ונצוח: אלכס ווייס RRRANGEO AND CONDUCTED BY ALEX WEISS





אולי ראיתם את הרוח * ילדי איננו ילד עוד

אליעזר בן יהודה

שחמט כל יום אני מאבדת לישון לבד

אני מצטערת

משירי ארץ אהבתי

'N TX

המלון

פרפרים בראש יםינה. שמאלה והלאה

MISHEEREY ERETS AHAVATEE (Songs of My Beloved Country)

HAMALON (The Hotel) (Y. Tehar Lev - M. Wifensky)

SIDE 1

YEMEENA, SMOLA VEHAL'A (Right, Left and Forward)

ANEE MITS TAERET (I'm Sorry) (L. Neor - N. Heirsen)

HEY RUTH (Hey Jude) [J. Lengton - P. McCarriery - Y. Tehn Levil

PARPARIM BAROSH (L'Etranger) (E. Calabria - S. Manay - L. Nagri

SHACHMAT (Chess)

SIDE 2

KOL YOM ANEE ME'ABEDET (Each Day I Lose) (R. Giv'en - Diner - M. Wilessky)

היי רוח

LISHON LEVAD (Sleeping Alone)

OOLAY RE'ITEM ET HAROOACH (Have You Seen the Wind)

YALDEE EYNENO YELED OD My Child is No Longer a Child) IY. Genry - C. Burkerill

ELYEZER BEN YEHUDA (Y. Lendon - M. Caspi)

* Arr. by E. Shaptrovits

22





NEST PROUDER FRANK Ank Emstein LA collection

TON'T UP



בד 1 1. במח טוב שבאת חביתח י. רוטבליט - ט. חנוך 2. אני רואת אותה בדרד לגימנסית' לגימנסית' י. רוטבליט - מ. גבריאלוב 3, למח לי לקחת ללב א. איינשטייו, ש חנוך ש. חנור

4. צא מות י. רוטבליט - מ גבריאלוב 5. אטא אדמה י. רוטבליט - מ. גבריאלוב

א. איינשטיין - א. איינשטיין א. איינשטיין - א. איינשטיין יחודלי בתנשום חודו

צד 2 ב. מה איתני" א. איינשטיין, ש. חנוך, ש קראוט ב'. כץ, ש חנוך, ש. קראוט ב'. כץ

2. שיר אתבה סטנדרסי א איינשטיין - י. רכטר 3. זו אותח האחבה א. איינשטייו - י. רכטר 4. חזמן חכפרי ל. מולדברג - מ. גבריאלוב

5. אני אותב אותך חיום א איינטטיין - מ נבריאלוב ל. שע לאט 6. א איינטטייו - מ גבריאלוב

יישירת: אריק איינשטיין וג'ווי כץ

תקלטות השירים בתקליט זה מופישת בתקליטים. שבלול, פלסטלינה, בדשא אצל אבינדור, יסטין, סע לאט, האחבה פנים רבות לה, אנשים אוהבים לשיר

צלום העטיפה: מיקי אסטל צילומים: אלונה איינטטיין עיצוב: דוד טרטקובר

Side 1
1. So Good to Heve You Beck Y Rottle - S. Chancoh 2. I See Her (On Her Wey to School)*
Y Rottle - M. Gevnolov 3. Why Take II To Heart A. Ensteen - S. Chenoch

S. Chanoch 4. Get Out Of It S. Mother Earth

Y. Bothlit - M. Gavrielov

6. There Will Still Be A Einstein - A. Einstein

*Live recording!

Side 2 1. What of Me** A Einstein, S. Chanoch, S. Kraus, J. Katz, S. Chanoch, S. Kreus, J Katz 2. An Ordinary Love sono

2. An Ordinary Love song
A. Einstein - Y. Rochter
3. It's The Seme Love
A. Einstein - Y. Rochter
4. Peesent Time
L. Goldbarg - M. Gewilelov
5. I Love You today

A Einstein - M Gavrielov 8. Slow Down A. Einstein - M. Gevrielov

**vocels: Arik Einstein and Josie Ketz

All recordings on this record are included in the following Avigdor's Grass, Jesmine, Slow Down, Love hee Many Foose, People Like to Sing

Photography, Micky Astal Destay Consent David Tertak Pres

STEREO

PHONODOR 13149 תתנרת ישראל ליטרסק בצים, חיפה Product of Litratone, Haifa. Copyright By Litratone.





הַכָּבִשׁ הַשִּׁשָה-עָשֶּׁר



THE SIXTEENTH LAMB

צד אי

ו. בדקים ודעמים

לחן: דור ברווה

לחן: יוני דכטד

ו. לַגִּ׳יַדְף יִשׁ צַוָּאַד אָרוֹדְּ

5. יש ילד שאבא שלו

לחן: יוני רכטד

לחז: יוני רכטר

לחן: יוני דכטר

8. מי שמביט

צד ב׳

6. הַיַלדָה הַכִּי יָפָה בָּגַן

7. הָספּוּד עַל הָאִישׁ הַיָּדק

ו. הי, אני כבר לא תינוק

3. אני אותכ לחן: יצחק (צירצייל) קלפטר

.2 כשנסענו העירה לבקר את דוד אפרים

אלפן טריטון יום שני בלילה. שלום ילדים, בתוד המעטפה הזאת מתחבא לו תקליט שעשינו במיחד כשבילכם. אנחנו שרים כאן שירים על הדוד אפדים ועל ריח של שוקולה, על דיבים קטנים ועל הַיַלְדָה הַכִי יָפָה בָגָן. ויש גם ספודים על האיש הירק ועל האיש עם השעדות הארכות. ועוד שירים. תשבו לכם בשקט

(או ברעש) ותקשיבו ואם נדמה לכם שאָתם כבָד מַכִּירִים אַת הַשִּיד, אתם יכולים לשיד יחד אתו. ותדאו שגם הוא ישיר אתכם.

האזנה בעימה (ושאמא ואבא לא יפריעו לכם לשמע אותנו).

> שלכם באהבה. יהודית, גידי, דוד, יובי ויהובתן

2. דַיחַ שֶׁל שׁוֹקולָד 3. היבים קטנים

לחן: שפי ישי ו. כשאומדים 5. כמו ים לחה יוני רבטרי

6. האיש עם השערות 7. גַּן סָגוּד

לחז: יוני דבטר א. יהכבש הששה-עשר

לחז: יוני רכטר 9. לילה טוב

לחן: יוני דכטר

ניהול מוסיקלי ועבודים: יוני דבטר |מספר: יהונתו גפן | שרים: יוני רכטר, גידי גוב, יהודית רביץ, דור בדווה. כל השידים והספורים שבתקליט הזה. נמצאים בספר 'הככש הששה־עשר'מאת יהונתו גפו. חַליל - שם־טוב לוי | תַפּים - אָלון הלְלֹ נִיטָרות -שלמה ירום פסנתר ובלי מקלדת - יוני רבטרן גיטרה בס - ארנון פלטי. עצוב עטיפה: מיבל לויט הקלט באלפני טריטון 1978 טכנאי הקלטה: יעקב מודנו עוזרת לטבנאי: אורית (דרדא) זולוטוב מפיק: דוד אלהדד





HAGASHASH .- ISRAEL

הגשש החיוור

"עובדים עלינו עבודה עברית"

KT N.

קיץ תם – (מערכר + פזמון) יאיר רוזנבלום / יוסי בנאי מוסך – (מערכון) יוסי בנאי מוסך – (מערכר + פזמון) יאיר רוזנבלום / יוסי בנאי

YT C.

יאיר רוזנבלום / יוסי בנאי (פזמון) כל העולם קרקס יוסי בנאי (מערכוו) שביחת בעב יוסי בנאי (מערכון) חורבה יוסי בנאי (מערכוו) רנת המשפט יוסי בנאי (מערכון) הרכבת ממשלה חדשה יאיר רוזנבלום / יוסי בנאי מכירה פומבית

במאי: יוסי בנאי

מוסיקה וניהול מוסיקלי: יאיר רוזגבלום



43 1...

Producer: A. DESHE (PASHANEL) LTD. ממפיק: א. דשא (פשנל) בע"מ ווא ביב 108 Dizenzof Tel-Aviv

פשנל -- 42

הד - ארצי (1973) בע"מי, חברה ישראלית לתעשית תקליטים, רמת - גן HEO-ARE (1973) בינ"מי, חברה ישראלית לתעשית תקליטים, רמת - גן HEO-ARE (1973) באוני פון 1973 (1973) בא MADE IN SEALL (1973) (1973) אוני הארץ





רחל שפירא — משה וילנסקי MAMA'S PIANO 4:53 ספר זכרונות 3:30 לאה נאור — מוני אמריליו באר סוני אמריליו — מוני אמריליו פאנציר 3:52 יורם קניוק - דפנה אילת

אישה אנאלפביתית רשיד חוסיין (עברית נתן זך) - ישי עפי 1:45

הרי את מותרת דור אבידן -- עמעון שניא

אנשים שנשארו קטנים 3:33 לאה נאור -- קובי אשרת ועמה 3:57

בת 16 (מתוד "פופר") 3:25 חנוך לוין – אלכם קגן ברית עולם

5:15 סוף המסיבה רחל שפירא -- ישי שפי

לפני שיחשיך רחל שפירא -- דני עמיהוד נהול מוסיקאלי ועיבודים נחום פרפרקוביץ

נחום מומוקוביץ: כלי מקלות, ויולה, קלוינט זיקטור פנורוב : קתסרכס יוסי לדי ניצוה חשפלית, גיפרה אקוספית ואב דיקוורם - פקמופון, קלדינט, חלודיקה נבי הרשקוביץ - חופים הוקלט באולפני "קולינור" סכואי העלסה אחנון דוברחן, יואל נרינפקד אמסים דווון נקצר עצוב העסיפה אלונה דנני נאנחר קורטי EMENTS NACHUM PERPERADVICH STAGE DIRECTOR ZADI SARFATI

VICTOR FONARDY -- DOUBLE BASS YOSSI LEYI -- ELECTRIC CUITAR, ACQUISTIC CUITAR ZEEV DICUVORT - BAXOPHONE, CLARINET, MELODICA **CABY HERSHKOVITCH — DRUMS** PECONDED AT "KOLINOR" STUDIOS RECORDING ENGINEERS ANAKON POSERMAN, YOEL DISENVELD PHOTOGRAPHY CORON CILAD COVER DESIGN ALONA DEDANI A FITHER KURTI



פסטיבל הזמר והפזמון היעוראלי חעו״מ ISRAEL SONG FESTIVAL 1980



<u>פסט</u>יבל הזמר והפזמון היעוראלי חעו״מ ISRAEL SONG FESTIVAL 1980

Side A:

My Melodies * / "Sexta" Group 3:06 Yair Kliager (Fldad Shrem)

Like In The Post** / Arik Sinci 4:00 Yankov Gilad / Yehudith Ravitz (Matti Caspi)

1980 ** / "Kite" Group (Udi Shpielmann, Sima Amiel, Yoram Shuerky, Efraim Nastowich,

Shalom Koynator, Emma Matrikin) Yaakov Gilad / Yehndith Ravitz (David Kriveshei)

Back to the Chorus**/

"The Borthers and The Sisters" 3:15 Gidi Koren (Eldad Shrem) About Our Love** / Ofra Haza 5:53

Betzalel Aloni / Amir Froblich (Fldad Shrem)

True Love * / Rieki Gal 3-15 Fhud Manor / Michal Heinberg (llan Mochiach)

Cide D.

| Believe* / Leah Lunatin. Uzi Chitman and Dudu Zar 2:20 Uzi Chitmaa

(Ilaa Mochiach) That's Not It . / Nurit Galron,

Ilan Wirtzberg and Shimon Gelbetz 4-04 Yosa Walach / Ilan Wirtzberg (llan Wirtzberg)

Night-time* / Yacl Levi and Itzhak Klenter Yotam Tehar-Ley / Itzhak Klepter (Shem Toy Levi)

Beautiful Nights* / Edna Lev and Arik Roodik Jeal Bashaa / Arik Roodik (Ilan Mochiach)

Yesterday You Were Different* / Shimi Tayori Rossia Brown (David Krivusheit 1

Rainy Day*/Dani Granet Dani Graaot (Moshe

Producer Of The Festival: Haim Meluhan With The Festival Orchestra Conducted By Itzhuk Graziani, Recording Producer: Hanoch Hasson * Recorded at "Kolinor" Studios Recording Engineer: Dudi Rosental
** Recorded at "Triton" Studios Recording Engineers:

Yankov Moreno, Franki Glixman and Yoram Almadon Illustration and Cover Design: David Tartakover

Nurit Galron, Danny Granot & Ofm Haza / Courtesy of "Litratone"

ציור ועיצוב העטיפה: רוד טרטקובר נודית גלרוו. דני גרנות ועפרה תזה / באדיכות תברת "ליטראטון"

"האחים והאחיות" / באריבות תברה להקת "סקסטה" / באריבות תברת

ערנה לב / באריכות "הר־ארצי" בע"ם "The Brothers & The Sisters" / Courtesy of "Hataklit" Ltd. "Sexta" Group / Courtesy of Edna Ley / Courtesy of "Hed Arzi" אני טושה לי מננינוה • /

בטו לפני שניט •• / אריק סיני ישטר נלשד / יהודית רביע (מתי בספין

1980 ** / להכת "עפיפון" (אחר שפילטן, סיטה עמיאל, יורט שורקי, אפריט נסטוביץ, שלוט קובנטר, אמה מטריקין) יעקב גלעד / יהודית רביץ (רוד קריבושי)

פומון תוור ** / "האחים והאחיות" | 3:15 גידי קורן (אלדד שריט)

על אהבות שלנו **/ עפרה תוה בצלאל אלוני / אמיד פרוהליד (אלוד

אחבת אטת+/ ריקי גל 3:15 אהור מנור / מיבל היינברג (אילו מוביח)

שיית "שלושה בשירה אתת" (לאה לופטין, עוד תיטמן ודודו זר) עחי חיטטו (אילו טוביה)

זה לא זהי / נודית גלרוד. אילן וירצברג ושמעון גלבץ 4:04 יונה וולך / אילן וירצברג (אילן וירצברג)

כ. בלילה • / יעל לוי ויצחק קלפטר (שטיטוב לוי) יודט טהר־לב / יצחק קלפטר (שטיטוב לוי) הלילות היפים שלנו* / ערנה לב ואריק רודיך יגאל בשו / אריק רודיר (אילו מוכיח)

אתמול היית שונה * / שימי חבורי רוני בראוו (רוד קריבושי) יום של נשם" / דני נרנות

דני גדנות (משה זורמו) טפיק הפסטיבל: תייט מלובן עם תזמורת הפסטיכל בניצותו של

הפכת ההקלטות: תנוך תסון * הוקלט באולפני "קולינוד". סבנאי הקלטה: רודי רוונטל לט באולפני "טריטון", טבנאי הפלטה: יעקב מורנו, פרנקי גליססמו.





4. בכו עובב י אורלוד. מ. זעירא-מ. וילנסקי 5. שני שושנים י אורלוד. מ. ועירא-מ. וילנססי 6. ליל גליל ב. אלתרמן, מ. זעירא-א. ווייס ו. יודקה ע. אבישר, מ. זעירא-מ. וילנסקי 2. על גבעות שיך אבדיק א. פו. מ. זעירא-א. ווייס 2 מיר לאלף טרימות י, אורלנד, מ. זעירא.מ. וילנסקי . מה אומרות עיניך י. שנהר. מ. זעירא-מ. וילנסקי 5. עוד שיר אחד

אד א׳

ו. ביגוז עתיק ב. אלתרמן. מ. ועירא-א. וויים

2. השיר אליד

י אורלוד מ זעירא-מ וילוססי 3. דק את לי נותדת ט ארישר מ. זטירא-א. וויים

עיבודים: מ. וילנסקי זא. וויים הפסה: חלמה אלינו הוסלט באולפני יטריסוד: סכנאי הקלטה: טומי פרידמן צילומים: ביראר אלוו עיצוב גרפי: ציונה דרידוביק SIDE 1

מ. ועירא. מ. ועירא-מ. וילנסקי 6 היה או לא היה א. פו. מ. ועירא-א. וויים לחנים: מרדכי שירא

I. AN OLD LOVE BALLAD

2. A SONG FOR YOU Y. Orland, M. Zeira-M. Wilensky 3. ALONE WITH MY GUITAR O. Avissar, M. Zeira-A. Weiss 4. TO EACH HIS SONG Y. Orland, M. Zeira-M. Wilensky 5. THE BALLAD OF TWO ROSES Y. Orland, M. Zeira-M. Wilensky 6. A NIGHT IN THE GALILEE N. Alterman, M. Zeira-A. Weiss

1. THE BALLAD OF YUDKE O. Avissar, M. Zeira-M. Wilensky 2. ON THE HILLS OF SHEIKH ABREK A. Penn, M. Zeira-A. Weiss 3. LULLABY TO A THOUSAND CRADLES

Y. Orland, M. Zeira-M. Wilensky 4. WHAT YOUR EYES ARE SAYING Y. Shenhar, M. Zeira-M. Wilensky 5. JUST ONE MORE SONG M. Zeira, M. Zeira-M. Wilensky 6. THEY MET BY CHANCE A. Penn, M. Zeira-A. Weiss Songs: Mordechal Zeira Arrangertzents: M. Wilensky, A. Weiss

Producer: Talma Alyagon Recorded at Tritone Studios by: Torany Friedman Phone Grand Alon Graphic Designa Siona Davidoviteh



Stereo אד א' נ. עוד לא אחבתי די<u>. 2:30</u> נעמי שמר 2. שלום לך ארץ נהדרת 3:37 ס, גודמו: עברית: א. גולדהירש 3. 24 מרידה משנות הנעורים 3. 24 דג'יאן - זאקאר; עברית: ת. אליגון 4. תני ידך לי 34 :2 נ. גטסוס - מ. חדג'ידקיס: עברית: ת. אליגוו 4: 06 אני זוכר אותך 5.4: 4 מ. שם־אור - צ. פיק 6. המסיבה 10:4 נ. סקורסקי - ה. פאנאני: עברית: ת. אליגון /2 TY 1. שמש עולה 4:01 פ. דלנוי - מ. פוגין; עברית: ת. אליגון 2. גשר צר (חסידי) 3:36 ר' נחמן מברסלב - ב. חייט 2: 20 את יפה 3 ל. פאפאדופולוס - מ. לוזוס: עברית: ת. אליגוו 4. שמח שמח 3:35 ת. אליגון — ד. זלצר 5. פרקה מא פריו מאמא -- מושר בלאדינו 1:56 לאדינו/עממי 6. החגיגה נגמרת 3:44 נעמי שמר Side A 1. Lots Of Love 2:30 Naomi Shemer 2. Shalom To Beautiful Israel 3:37 S. Goodman / Heb.: I. Goldhirsh 3. Farewell To Youth 3:24 Djian - Zacar / Heb.: T. Alyagon 4. Give Me Your Love 2:34 N. Gatsor - M. Hadjidakis / Heb.: T. Alyagon 5. I Remember You 4:06 M. Shem-Ur - Z. Pick 6. What A Party 4:01 N. Skorski - H. Pagani / Heb.: T. Alyagon Side B 1. Sunrise 4:01 P. Delanoe - M. Fugain / Heb.: T. Alyagon 2. A Narrow Bridge (Chassidic) 3:36 Rav Nachman of Breslau - B. Chait 3. You Are Beauty 2:20 L. Papadopolos - M. Loizos / Heb.: T. Alyagon 4. Enjoy, Enjoy 3:35 T. Alyagon - D. Zeltzer 5. Para Que Me Pario Mama (Sung in Ladino) 1:56 Ladino - Folk 6. The Party Is Over 3:44 Naomi Shemer Musical Direction & Arrangements: Benny Nagari הנחלה מוסיקלית ועיבודים: בני נגרי A1 - Arr.: Moshe Zorman A5 - Arr.: Eldad Shrem א־1 עיבד: משה זורמו א־5 עיבד: אלדד שרים Produced by Talma Alyagon חפקה: תלמה אליגוו הוקלט באולפני "טריטון", תל־אביב Recorded at "Triton" Studios, Tel Aviv טכנאי הקלטה: טומי פרידמן Recording Engineer: Tommy Friedman Photos: Gerard Allon צילום: גיראר אלון עיצוב עטיפה: דוד טרטקובר Graphic Design: David Tartakover CBS & Post Teachmarks of CBS Inc/(P)& 1977 CBS, Inc/ Manufactables and Distributed by CBS Records Led POB 651 Tel Avic אייני בייני בייני



ON STAGE





Side 1

- LOVE IS NOT TO MOCK (Custe o Que Custar) (T. Alyagon — E. Ribeiro/ H. Justo)
- 2. COVER ME (H. Hefer — D. Seltzer) 3. RACHEL
- (H. Hefer D. Seltzer)

 I. KRUSCHEV'S

 MEMORIES
- (H. Hefer D. Seltzer)
 5. YOU SHALL NOT
 KNOW WAR
 (Se ce un Peccato)
 (T. Alyagon —
 U. Continiello)
- U. Continiello)
 6. AND THEN HE BEGAT...
 (H. Hefer D. Seltzer)

Arrangements: 1, 5, — A. Weiss 2, 3, 4, 6 — D. Seltzer

Side 2

- 1. ROSA (H. Hefer — D. Seltzer)
- 2. I REMEMBER
 (E. Manor N. Hirsch)
 3. I WENT TO THE
- DOCTOR
 (H. Hefer D. Seltzer)
 4. PERHAPS ON THE
- BEACH
 (E. Manor N. Hirsch)
- 5. TWENTY YEAR-OLDS (H. Hefer — D. Seltzer)
- 6. O LORD, DON'T LAY WASTE (Ch. Guri / H. Hefer — D. Seltzer)

Arrangements: 1, 3, 5, 6 — D. Seltzer 2, 4 — A. Weiss



- צד א ו. אל תשטה באהבה
- (ת. אליגון א. ריבירו / ה. ג׳וסטו)
- 2. כסי אותי (ח. חפר – ד. זלצר)
- 3. רחל (ח. חפר – ד. זלצר)
- (ח. חפר ד. זלצר) ב. זכרונות חרושציוב
- (ח. חפר ד. זלצר) ז. לא חדע מלחמה
 - (ת. אליגון א. קונטיניאלו)
- 6. ויולד (ח. חפר — ד. זלצר)

עיבודים: 1, 5 — א. וייס 2, 3, 4, 6 — ד. זלצר

- צד ב: ו. רחה
- ו. רוזה (ח. חפר – ד. זלצר)
- 2. אני זוכר (א. מנור — נ. הירש) 3. הלבתי לרופא
- (ח. חפר ד. זלצר) 4. אולי על שפת הים
- (א. מנור נ. הירש) 2. בני עשרים
- (ח. חפר ד. זלצר) 6. אלוהים אל תחריב (ח. גורי/ח. חפר — ד. זלצר)

עיבודים: 2, 4 – א. ווייס 1, 3, 5, 6 – ד. זלצר A 20



YEHORAM GAON | I WAS BORN IN JERUSALEM



יהורם גאון אני ירושלמי

> מוסיקה: דב זלצר פזמונים: חיים חפר

MUSIC: DOV SELTZER

LYRICS: HAIM HEFER

YEHORAM GAON I WAS BORN IN צד א'
הנני כאן
הנני כאן
אני עושה לי מנגינות
(ת. חפר – ד. זעצר)
המלך נמרוד
(מחר – חשר בכאריו)
(ת. שבת – חשר בכאריו)
(ת. שבת הוא לבכאריו)
(ת. חפר – ד. זעצר)
(ת. חפר – ד. זעצר)

צד ב'
השר משה מונטיפיורי
(ת. חפר – ד. זלצר)
נומי נומי
(עומי – מושר בלאדינו)

(n. nec - r. rdgr)

אהובתי ירושלים (א. אופק – ד. זלצר) יונתי (עממי – מושר בלאדינו)

מעל פסגת הד הצופים (א. המאירי – עממי)

עיבוד וניצוח: דב זלצר



SIDE 1

JERUSALEM, EVER WITH YOU

(H. Hefer — D. Seltzer)

MY MELODIES ARE MADE OF...

(H. Hefer — D. Seltzer)

QUANDO EL REY MIMROD

(Sung in Ladino — Folk)

SHABBAT AND PEACE

(H. Hefer — D. Seltzer)

...AND SIN SHALL DISAPPER...

(H. Hefer — D. Seltzer)

SIDE 2
SIR MOSHE MONTEFIORE
(H. Hefer — D. Seitzer)
DURME DURME
(Sung in Ledino — Folk)
JERUSALEM MY LOVE
(U. Ofek — D. Seitzer)
LA SERENA
(Sung in Ledino — Folk)
FROM MT. SCOPUS
(A. Hameiri — Folk)

Arr. and Con. by Dov Seltzer





CHAVA ALBERSTEIN

צד אי לו יהי SIDE 1

ALL WE PRAY FOR... (N. Shemer)

(T)3(U .3) שיר משמר

TAKE CARE (N. Alterman - S. Argov)

ונ. אלתרמו – ס. ארגובו להפור את הענבים ל"ו-עם "הפלטינה" וי. מהד-לב – זו. כספיו

TURN THE GRAPES INTO WINE-with "The Plating" [Y. Tehar-Lev - M. Caspi]

הדרר לאי שם והאדגידאקים - תרגום עברי ד. אילתו

4 WILL HE RETURN (Hadjidakis - Heb. Trans.; D. Eilat) LIVING ON A VOLCANO

לפתח הר געש וד, אלמגור – ד. לישניו שיר נולד.עם "הפלטינה" (2000) 31

(D. Aimagor - D. Litani) A SONG IS BORN · With "The Plating" 6 (N. Shemer)

1 – G. אשרת עיבודים: | T = 3, 6, -

ARR: 1 - K. Oshrat 2 - M. Wijensky

3. 6. - R. Kunsman 4 - A. Weiss P 1973 CBS, Inc.

''''' W - 6

5 - M. Casni

צד בי

SIDE 2

טוי את הצמר נגיק דואה – תרגום עבר": ד. אלפגורו סולווג SPIN THE WOOL (J. Douay - Heb. Trans.: D. Almagor)

וד. עילחו מה נותר - עם "הפלטינה" נח. אלברשפייו – א. פוראלו 2 SOLVEIG (D. Ellat)

כשתגדלי תביני-עם "הפלטינה" נת. אתר – מ. זילנסקיו 3 WHAT MORE IS THERE? With "The Plating" (C. Alberstein – A. Turel) SOMEDAY YOU'LL UNDERSTAND With "The Plating" 4

בלדה על סום עם כתם על המצח PRODUCT OF A DOCUMENT

(T. Affar - M. Wilensky) 5 BALLAD OF THE HORSE WITH A SPOT ON HIS (Y. Tehar-Lev - M. Caspi) FOREHEAD

עיבודים: 1.2 - ת. כספי מ, - מ. ו'לנסקי DINING .7 - ,3 4

ARR: 1, 2 - M. Caspi 5 - M. Wilensky

3. A - R. Kunsman





Illustration + Cover Design: David Tartakover מפיק, מיבאל חפוח Ø 1960 CBS RECORDS, LTD. □ 1960 CBS RECORDS, LTD.

Assistant Engineers: Yoram Almadon,

Itnmar Gafni, Orit Zolotov

עבורים: אילן מוביח

מפיה מוסיהאלי: שלום חנוד

Musical Producer: Shalom Hanoch

Producer Michael Tapuach

CRS 82270 מילות השירים מצורפות השירים

. לילה, כמה טוב שבאת הביתה, פנס הרחוב, תפסתי ראש על הבאר, אל תוותרי עלי, אני שר, אדם בתוך עצמו, לא יכול לישון עכשו

SHALOM HANOCH IN CONCERT

חמופע חופק עיי מיכאל תפוח עבור יהפקות שלום חנור שוור המכה: רפי אדר ארגון הופעות: קצב ארועים -אסנון צבן

מפסח: לואי להב מעלום חגור פוקלט בהופעה כמוערון "צוותא". מליאכים 25 6.77 מליאכים סייר שמלחור ייוודיוווייי טכנאי ההלכוה: טומי פרידמו עחד מכנאי: יואב גרא טבנאי מיקם: טומי מרירטו עיצוכ העטיפה: דוד טרטקוכר צלומים: ניראד אלוו

מתחד המוסע "אדם בחוך עצמו", שלום חנוד - בישרה אלנסטית. שירה אלונה טוראל - פסנחר, סנדר, סטרינג אנסטכל, קולות רקע חיים קריו - גיטרה חטמלית, גיטרה אקוסטיח כיכמה טוכ שבאת הכיתה" " לא יכול לישת עכשו" אוהר איננר - ניטרה כם. סולות רפע אלח הילל - חוסים, סולות רפע

ו. לא יכול לישוז עבשו A: 02 ב של תנחדה שלה 10:04 ו. אני עד 3-00 4. ארם כחוך עצמו מילים ולחנים שלום חנוך מלבר או - מילים יעלב רוטבליט

278

ו. כמה טוב עבאת הכיתה 2. פנס הרחוכ מלמלת 5: 30 4. מפסחי ראש על הכאר



Side I

I. Good To See You Home 2. Street Light 3. Night 4. Hitting It Off In The Bar

5:30

t. Can't Full Asleep 2. Don't Give Up On Me 3. I Sing 4. A Man Within Himself Lyrics and Music: Shalons Hanoch

Except A1 - Lyries by Ynakov Rotblit.

5:20 10:04 3:00

From the Show "A Man Within Himself" With Shalom Hanoch - Acoustic Guitar, Vocals Alona Turel - Piano, Fender, String Ensemble, Vocals Haim Kario - Electric Guitar. Acoustic Guitar Ohad Inger - Bass Guitar, Vocals

Musical Production: Louis Labay & Shulom Hanoch Recorded Live At "Tzuvta", Tel Aviv.

June 25, 1977 and July 11, 1977 by "Triton" Studios Recording Engineer: Tommy Friedman Recording Assistant: Youv Gern Mixing Engineer: Tonimy Friedman Jacket Design: David Tartakover Photography: Gerard Allon

The show was produced by Michael Tapuach for "Shalom Hunoch Productions". Assistant Producer Rafi Adar Booking Agent. Ketzev Productions, Amnon Tzabun

CBS 82270





כל הכבוד וי זלגרו 1 self-respect או scar כל הכבוד וי זלגרו איפה את אהובה ול. פביו - עבריה: ת. אליגוף 2 where are vo קומי צאי ווו. ביאליק - נ שמר 3 get up and go מעל פסגת הר הצופים א from the si בלדה לחובש ת. אלפגור - א. נגרו 5 ballad to a me המלך נמרוד (מושר בלדינו) ועממיז 6 el rey nimrod

קנני כאן נת. חפר - ד. ולברי 7 jerusalem, eve

2. א. ווייט 3. א. לבנון

יש. כהו

.ז - .4, 6, 7 - .4, 6, 7

ייבודים צדב': 6 .1 - ד. זלצו

2 - נ. הירש א. לבנוו עיבודים צדא':

6, 7 - D. Seltzer 5 - S. Cohen

Photo: Argov צלום: ארגוב

ר. ולצר) 1 rosa, rosa (H. Heler – D. Seltzer)

גשר אלנבי ". לוניון - ג. הרש 2 allenby bridge

הרעות (c. Guri – H. Heler) מ. גורי – ס. ארגונט 3 friendship HAREUT

א קרן סהר (נעמי שמרי) 4 moonray Keren Sahar (Naomi Shemer)

אמא אמא מחוך המחומר: "פתקאות בכובע פלדה" 5 mother, mother מאח: יגאל מוסינזון (ע. אטינגר - מ. וילנסקי)

המלחמה האחרונה וה. חפר ד. ולצרי 6 the last war HAMILCHAM



הפרברים בשירי סיימון וגרפונקל

THE PARVARIM SING

SIMON AND GARFUNKEL (in Hebrew)







נשר על מי זעף צלילי השקם יריל מקר מנשת יריל סקרבורו אמריקה תל צלע נבעה על אנובה המתאנדף אתבה היא שיר שחלף על סלע פרח חן על סלע פרח חן



BRIDGE OVER TROUBLED WATER THE SOUNDS OF SILENCE IF I COULD (EI Candor Pasa) SCARBOROUGH FAIR

- AMERICA
 A MOST PECULIAR MAN
 THE SIDE OF A HILL
 - THE 59 TH STREET BRIDGE SONG
 (Feelin' Graovy)
 THE BOXER
 APRIL COME SHE WILL

APRIL COME SHE WILL FLOWERS NEVER BEND BOOKENDS (Theme)







אמריקה*

איר שינאנו לדדר.

AMERICA

IP. Simon - E. Manael

ואת בל מה שיש לי אתן לה את תופילי ואת כל אשר כו :

יסיפיע כבר רחוקה במו תלום. כל השבוע

רס לחמש את אמריקה".

קטי אמרה שהאיש בפעיל

"תנד כי סיפרה. מדמה לי שיש שם עוד שתוים" "כל התוססה נומדה כבר פומר"

חנצל שלו מצלמת".

משתבלופי בטף הרץ

וירח שט על שדה שחזר.

לא שמשה אר דברתי אל

בלם מחנשים את אמרינה

(נס) הם מחפשים את אמריקה (נס) הם מחפשים את אמריקה

לו ניתן (הנשר עובר) **

סוטב להיות אווקפר

- NUMBER OF STREET

לו פותן

פועב לחות תמח

לחזת על עץ.

שרות על עק. מ... מ... מ... אפרור סטו חדם מכור

שלעולם עסים מביא

.... 0 0

שנקוד קטן ודיק מקו שזרר מארק בפזר לראת חשות אויבו

מ...מ מועב לרווח ליער

במזכן רק לא מחבר.

לשפוע איך החת

מ...מ... (מעבר מושיקלי)

לחיות ליער ער יחוק עבו עומה מרי מתוק

ובל אנקור באן מאושר

לא מובר לו פווע

10F 1N3

לו פיתן

לשפוע כבר.

בת מאישר

2005 102

ינואב לי פרע לי

באיטובוס מפינבורנ

THE PARVARIM SING SIMON AND GARFLINKEL

> ו. צליל העקט ג. אמריכה לו נינן (רגטר עובר) 10100 NO 010 4 2. על צלע נבעה

(in Hebrew)

E RE E נ. יוש סטובווו ל. הארבה היא שיר שונלף 4. הארבה היא שיר שונלף a. של שלע מרוז חו 4. חזספי קפרים

צכילי הטקט -THE SOUNDS OF SILENCE (P. Simon - E. Manor) the tip the tree tree tree החזץ שבמוחי הוטמן בלאט

ובהילת ממן בתנוה החוב בלילה קה, שבות ורטוב, את עיני בילחו אורות פאון קרם מורכיום – עוצי בילול מאומי

מדברים אד לא אומרים רבה להקשיב אינם יודעים מבבר שיר חדש בתבים שאיש לא יומר –

THOMAS OF SHARES

את רבור שמעו, אלמדבם, יר הוקיעו לי מועד לבבש." אך מילי במו טימות מפרן,

לטלטי האוד שנוד – והאוחיות הוזכרות DISTRING SEED DISTRICT

הן דברי הבראים בתובים בכל חורי המרופה, על פני קירות בחוך צלילי הסיקט.

היה הוא תמחוני

בבה בברת לב אסרה

בחוך ביחו

ולא ואן לו חברים

לעולם הוא לא ישום לעולם עוום.

על צלע גבעה יי

על צלע נבעה בארץ איישם

על קבר חדדות דמשתיו ושושבות

Smarra has

(FEELIN' GROOVY)

שלום בנס – אין שם למעלה אין האופה – חזרה חולה לה מה תשיד באן לכבודי הדוליותו על תובה.

לללללל של החבה ואין לי מה לעשות, שוש דבר לשורי ומתור פי לעל טוב לחזות בר על תוובה.

פאותב בחיים

A MOST PECULIAR MAN

פרא אפרה - האים הנא מפרעה.

חיה הוא פן החמרתים

פי חוא לא חיה נחכוו ולא חיך לאף אחר

פתח את הנו וחלך ליפוץ ופנר את החלוץ

ברודר הקט תכי לב אמרה שיש לו את אתר צדוך לשלוח לו מברק מכל האנשים – הרביע תצאשים אחרי הבל - חיה הנא המחתיה.

THE SIDE OF A HILL

כם לו ילד קטן ישן בשלווה ובעפים לפטה מלחפת מתחילוא

וחיל את חבר המפחד מצחנה שהבסיק זה עתה שנות ילחות בה יפות DWCIN YORK STOP THE SOUTH מרלים עריין מיקדים להתנ עברו כבר על מה נלחמים מנותע דק עק מתיפח על קבר יותק.

(A. D'OTT - IL. M'UI)
THE SING STREET BRIDGE SONG

לי... לה... לי... שדק הבוקר ישאר לו אבן עמה למרחק

אל ביווע רק לבחוד מעיפה

בזירה כלחם כל לילה מתאנרף במקומע. על מפו מעוא רוא וכר בל בספה שבו חלמות ער שותע הוא חעם ו

SRIDGE OVER TROUBLED WATER (P. Simon - E. Manor) אם פיימה – אם בעולת את לפינותייך את לפינותייך לעה קעה

גער על מייזעף

יריד ספרבורו *

פעם היא אותי אהב

קינמץ, יספון ומדוה

או לבי ישיב אהבה

קינמון, ידמין ומחוה

פתמון, יסמין ומוחה

ולעום שיחי שובה

בין חוף הים ובין הנבעה (וחיל מצחצה מבה)

(a. deoit in: stateld - N. dert) SCARBOROUGH FAIR

(על צלע החר, בירק יערות)

קינמץ, יסטין ומדוה (עקבות צפורים על סלע מזשלנ) ללא תברים, ללא רקימה (את ילר הרר מבסים ועוסבים)

אנא אפור לה לפעוא לה חלקה

(חיילים מצוצם להרונ)

האחרה הנא שוב שחלם:

אל תוך לילות קודרים של פתיו תשרי – שוב לא אומור הדבה

(P. Simon - T. Alyagon)

על סלע מרח תן

אך אין אני בטוח שדמותי היא

ON 1910 SOT.

לילה בה חיוור ידון ליכה בה חוד עובר לו צל קודר

חודי מנה בור עם החות

לא אדע מה מיום

מה אמת מה חלום

בי רם אולת החיל

ואינ הבדל בבלל

כי חוט רק תמתל

בין מלך לוחיל

על סלע פרח חו לא ימות עוד" (a. Prost - n. Heur) FLOWERS NEVER REND

לא אתבדה אם אאמינה – כי אמן רא אחברה

(JUDN J) - JUDO A) APRIL COME SHE WILL (P. Simon - T. Alyagon)

- היא תבער

קיוון - היא עוד באר

חמת – היא לי תבו

הבלילות וויא תשושש אב = רוא בעב

חומים יחיה ביחי

וללחום עד הפוף מסבות נשבחתו

(על עלע חרר פשםי עלענים)

(P. Simon / A. Garfunkel - E. Maror) פום בפיר היום לידיד

> בלי רע מודע בעמילך מפד על מייועף בעבילך מור על פייועה

32 2000 - P200 NO

ברחוב: אני איתו באמילה

בשבילך נער על פירועי

בטביק נטר על מי וקי בנוצי אמתח בטבילך נער על מי ועף מעדה בסומה סחבה כבר שעת זריחה

מחלוסך זותר בשבילך כשר על כאירעף

DDDN 1202

- חמתאנרף ים תאנרף ם. סישון – א. ממץ) THE BOXER P. Simon - E. Menor)

וסמורי אינו מובר איד נכלתי במו מיני במלכורת מרתלת פח של הבטחות. שקרם און קץ – למסמן מבכוני.

 אור מדות מלה אור לא יותר – בשעובתי את ביתי על סמסל בתחות רבבת, בלי אף אחד:

והלבתי רק לאנ 10 10 10 רק פרוטות בקסתי

בעותפעותי עבורה. אך לא קבלתי – רק קריצה מהמרוצות קיצל המרוכות. שלפעמים בחברתן

ובחודי בלי בניים חמים

"די נסרתי, די ממרואו" אך נשאר שם רשוחם. לי... לו... לי...

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אוואה מה שעלי לחיות - בלוי לעמש.



הפרוטה והירח משירי הצ'יזבטרון אריק לביא ושלישית שוקולד מנטה מסטיק THE PENNY AND THE MOON

Chizbatron Songs Aric Lavie and Chocolat Menta Mastik Trio



CBS 82938 ג. הפרוטה והירח 2:25 חיים חפר - עממי / ררום אמריקאי 3:33 7010 .2 חיים חפר 🗠 שמואל פרשקו שית אפור 2:30 חיים חפר - דיד זהבי 3:09· הגיים (הי) 4 חיים חפר - שמואל פרשקו 2.26 5'8 .5 חזים חפר – שמואל פרשקו 3:15 an worna .6 חיים חפר -- אלכסגרר ארגיב 1. הפגישה (את, פגישה שכואת) 5:18 חיים חפר - מאיר ברי 2.34 הרעות 2.39 חיים גורי - אלכסנדר ארגוב 3.24 (יום היא פסל (זה הכל ענין של אופי) 3.24 חיים חפר -- משה וילנסקי 4. שב גיבור החייל 2:24 חיים חפר (עס"י בלדה עממית) - אלכסגרר ארגוב ל. הפלמ"חניק מחפש את המחר 0:00 חיים חפר - אלכסגרר ארגוב SIDE A THE PENNY AND THE MOON 2:25 H. HEFER - FOLK MOTTI 3:33 H. HEFER - SH. FERSHKO 3. SONG IN GREY 2:30 H HEFER - D. ZEHAVI 4. THE TEEP 3:09 H HEFER - SH. FERSHKO TSIP 2:26 H. HEFER - SH. FERSHKO 6. LEAVE'S OVER 3:15 H. HEFER - A. ARGOV SIDE B 1. THE MEETING 5:10 H. HEFER - M. NOY 2. CAMARADERIE 2:34 H. GOORI - A. ARGOV 3. A OUESTION OF CHARACTER 3:24 H. HEFER - M. WILENSKY 4. THE SOLDIER'S RETURN 2:24 H. HEFER - A. ARGOV 5. LOOKING FOR TOMORROW 4:00 H. HEFER - A. ARGOV כל השירים סחול חבנית דרריו יודדקרופי יפורי קאינוכסרון בלכוס חדשי Surgs From An Original Beaudeast Ol "Do-Re-U'ma עבורים עביים גיי אידמים עבורים חוורתיים כי היני היים ביתי שכלת אחיק לבית סכואי תוכסת היהית מביר גל מנואן הלכמת היהית מבירם מנואן הלכמת היהית מבירם מנואן הלכמת היהית מבירם מודרת תוכסת הההלברתיה Chief Rechrding Ristorer AVNER GAL Recording Ringtoner YERUDA MORIM Tens Municer ODED PINCHASI Production Assistant, RACIELL HARLANATI Eccorded states LB A. Bodies, Tel-Aviv, June 1978 בודות הבקם הדת-הרביתה בהיקסות נעבו באלפט ישות הסידה. הציאכים, יתי אנה! יתיון הנסיפה, דור פרסקובר שידוב הנסיפה: מדיים עמר מילוס אלו נביר מילונהמליםי אסירם בריאכו officer Producer, AMIRAM HAR-EVEN STREETS RECORDS INC. SO JOVECUS RECORDS INC.



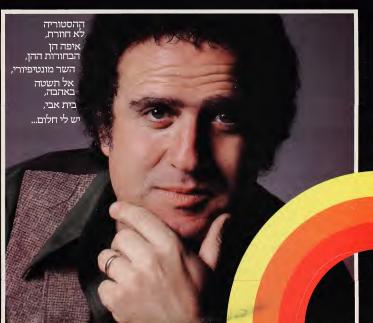






TRIGHT BY LITRATONE

YEHORAM GAON — GREATEST HITS





יהורם גאון-להיטי זהב

YEHORAM GAON — GREATEST HITS

SIDE A צד אי

1. History doesn't repeat itself 3:30 חוורת 1. החסטוריה לא חוורת מ:1. אליגון – ר. זלצר

2. Shalom to beautiful Israel 3:37 ארץ נחדרת 2: 5 שלום לך ארץ נחדרת ס. גורמן — עברית: א. גולרהירש

3. Don't fool love 3:05 אל תשטה באהבה 3. Don't fool love 3:05

4. My beautiful girl 2:08 בעליותו שם יפתו 4. ש. טשרניחובספי – ג. שמר

5. An old love ballad 4:08 . ניגון עתיק 5. אלתרמו – מ. ועידא

Sunrise 4:00 שמש עולה
 דלנוי – מ. פוגין
 עברית: ת. אליגון

SIDE B צר ב׳

1. Where are those girls 3:40 איפה הן הבחורות החן 1. נמון – עממי

2. Sir Moshe Montefiore 6:52 השר משה מונטיפיורי 2:5:6 השר חותר – ה. זלצר

3. My father's house 3:00 בית אבו 3. ח. חפר – ר. זלצר

4. Los bilbilicos 2:06 אינורים 4 מתוך ספר הרומנטות — מתוך ספר הרומנטות יצחק לוי וליאון אלגוי

5. l've got a dream 3 : 00 5. יש לי חלום י. מוהד – מ. וילנסקי מתוך נאומו של מדטין ל. קינג

6. We'll never stop singing 3: 13 6. לא נפטוק לשור 7: 3: 6. או נפטוק לשור 7: 6. או הפר – ד. ולצר

עיבורים צד אי, 1, 2, 6 - ב. נגרו ג, 5 - א. וווט 4 - י. גרציאנו עיבורים צד בי, 1 - א. וווט 2, 3, 4 - ד. זלעד 5 - מ. וילנסקו 6 - 2. בהן עיבורים צד בי, 1 - א. וווט 2, 3, 4 - ד. זלעד 5 - עיבורים צד בי, 1 - א. וווט 2, 5, 5 - ד. זלעד 5 - עיבוב גרפו, סטוריו חץ

CBS & Provide Ltd POB 661 Rt Avv Briek or CBS Inc/Manufactured and Distributed by CBS Percents Ltd POB 661 Rt Avv Briek or Incident Research ביי הקבינה כו ביו חם בעו כו חם הפני חוד מוא חוד אפר (חוברת ישניאו ביי או בעו כו חם הפני (חוברת ישניאו היי או בעו מוא מוא היי או בער מוא בער מוא

צביקה כיק לו 162 יצחף קלטאר ריקי ל ראי בנהעית יהודית דביץ בני ליאן אריק טיני יודיק בו-דוד דור בור ביור

ARNON MILCHEN, DAVID SHAPIRA PRESENT: "DIZENGOFF 99" — A FILM BY AVI NESHER AND SHARON HAREL

GIDI GOV, ANAT ATZMON, GALI ATARI. IEIR SWISSA, HELI GOLDENBERG

- DIERIGOFF 99 (GAL BASNAN D. BEN-ZEEV A. RODGIK SATURDAN HOINT PARTY SIYKA PICK M. Shem-Ur S. PICK LIVING YORGHER RIKI GAL M. Shem-Ur S. PICK S 2:58 5:25
- 4:57

4:00

3:03

S. GREEN LIGHT ROCK — ARIK SIMAI T. Alyagn — S. Nagari 6. NO TIME TO BE SAD — RAMI FORTIS S. Birenbush — R. Fortis Am. 1 - A. Roodis _ 2, 3 - S. Pick; 4 - A. Turel; S. B. Nagari; 5 - N. Romino.

SIDE NIGHT 5:45

- SIDE ANGAY

 TUNED BY

 V. KINDEY

 V. KINDEY

 V. KINDEY

 SEYTHE DOWN YEBURIT RAYTZ

 BY THE DOWN

 I. NIGHT SOMM YEBURIT RAYTZ

 I. NIGHT SOMM YEBURIT RAYTZ

 I. NIGHT SOMM YEBURIT REPROMINE

 I. REPUBLICAN

 II. REPUBLICAN

 II. REPUBLICAN

 II. REPUBLICAN

 II. REPUBLICAN

 III. REPUBL 4:35
- 4:27
- 6:55

Ducers: Talma Alyagon, Raphi Adar Er Design: Ybhuda Acko Tograpny: Ben Lam Orded at "Triton" Studios







תפקידים הראשיים: גידי גוב, ענת עצמון, גלי עטרי, מאיר סוויסה, חלי גולרנברנ

מה פיק 3. למוד אתו – דיקי גל מירית שסיאור – צמיסה פיס

מירית שטיאור – צביקה פיק 4. עוברים רירה – רורי בן"ואב 4:00 5. דוק באור ירוק - אריק סיני

תלמה אמעוך — נני נני? 6. אין לי זמן לחיות עצוב — רמי פורטיס סמי בירנכך — רמי פורטיס עמדים: 1 — אייס רודיך; 3, 2 — צביקה פיס: 4 — אלומו טוראל; 5 — בני ננרי; 6 — חיים:

צד לילה 1. צליל מכוון – יצחק קלפטר יצחק קלפטר 2. לדי הדלת – יהודית רביץ 5:45

ינקב גלעד – יחודית רבין 3. לילה לי – יוריק בן־רוד תלמה אלעור – יוריק בן־רוד תלמה אלעור – יוריק בן־רוד 4. בין הרעשים – דיוויד ברוזה רחל שפרא – יוני רכסר .5. עד איזה גיל – דני ליטני 6:55

יהומן נכן — דכי לעטרי 5. דרך ארובה — גלי עטרי תלמה אלינון — קובי אשרת עבודים: 1 — יצחק קלפטר; 2 — מתי כספי: 3. — יוריק גן־דור; 4 — יוני רכסר; 3. — יוריק גן־דור; 4

לומים: בן־לם וקלט באולפני "טריטון"



כמו כן יצא הקליט י ריסקו דוונגוף (יי" (מואי 250) זנו הלחיטים המעויים מחוך פסיקור המקוור על הפוט י דיינגון עלי פון אניטנים אינו מניינג אור מניי



30 YEARS

צד א 1 צפור השיר ר. שפירא-מ. וילנסקי 2 שעור מולדת ע. מוהר-א. שמיר ב" 3 מים מפי הבאר י. טהרלב-ק. אשרת 4 בובה זהבה מ. ילן שטקליס-ש. קראוס 5 רוזלינדה ד. עמיהוד 6 שיר ערש נ. אלתרמן-א. ארגוב צד ב 1 הלילה הוא שירים ת. אתר-ח. יובל 2 אהבת 20 צד ב 1 הלילה הוא שירים ת. אתר-ח. יובל 2 אהבת 20

צד ב 1 הלילה הוא שירים ת. אתר-ח. יובל №2 אהבת 20 השנה ז'ק ברל-עברית: נעמי שמר. 3 אחרי 30 שנה א. מנורמ. כספי 4 חלומות שמורים א. מנור-מ. כספי 5 מאיה ש. חנוך 6 זמר אהבה לים ר. אליעז-א. ארגוב

SIDE 1 THE HEART OF THE SONG R. SHAPIRA - M WILENSKY 2 CHILDHOOD E. MOHAR - E. SHAMIR 3 THE SIMPLE THINGS OF LIFE Y. TAHARLEV- K. OSHRAT 4 ZAHAVA M. YALAN-STEKLIS - S. KRAUSS

5 ROSALINDA D. AMIHOOD 6 FOOL'S LULLABY N. ALTERMAN-A. ARGOV SIDE 2 I SOME NIGHTS ARE SONGS T. ATAR - H. YOVEL 2 LE CHANSON DES VIEUX AMANTS J. BREL HEB.: NAOMI SHEMER 3 3 11'S BEEN

E-MANOR - M. CASPI - 4 CHERISHED DREAM

L-MANOR - M. CASPI - 5 MAYAS, HANOCH

A BALLAD TO THE SEA R. FLIAS - A. ARGO

עבודים: צד א 1,6 - מ. וילנסקי; 3, 4, 5- ק. אשרת; 2 — מ. כספי צד ב 1,5,6 - ק. אשרת; 2- מ. וילנסקי; 3, 4- מ. כספי

Arra CSG as $2000 \pm 0.000 \text{ WO} / 2000 \text{ M} = 0.0000 \text{ M} / 2.0000 \text{ M} = 0.0000 \text{ M} = 0.$

הוקלט באולפני ׳טריטון׳ טכנאי הקלטה: טומי פרידמן צלומים: רפי.מגנס, ג׳רר אלון עיצוב עטיפה: דוד טרטקובר

ZOAD ORGANI SE LONG BORN ARTHUR HOLDER FARMOUND FOR THE THEORY



ISRAEL CREATIST HAS

HAVA NAGILA JERUSALEM OF GOLD OSEH SHALOM EVENING AGAIN THE EUCALYPTUS GROVE ANYTIME OF THE YEAR (Bashana Haba'ah) EVENING OF ROSES TOMORROW L'CHA DODEE VEHA'ER EVNENU DAVID MELECH ISRAEL SHALOM ALEYCHEM-

הבה נגילה ירושלים של זהב עושה שלום ערב בא חורשת האקליפטום בשנה הבאה ערב של שושנים מחר לכה דודי והאר עינינו דוד מלך ישראל הבאנו שלום עליכם





VSL	0 • 51 / 1		VSU	0 • 52 / 3	
1.	TA'AM HAMAN - The Taste Of Manna L. Navon: BIEM for ACUM	2:00	1.	SHTU ADARIM - Flocks, Drink N. Nardi	1:07
2	SAEYNU — Carry Us	1:45	2	NITSANEY SHALOM — Buds Of Peace	2:30
	LAMIDBAR - Go To The Devert	1:28		I. E. Navon	2:30
	A. Argov-H. Reffer; BIEM for ACUM	,	⊸ 3.	HORA NE'URIM - Hora Of Youth	2:15
4.	HAVA NETZE BEMACHOL - Come, Let's Dance	1:19	アレ	Ben-Ze'ev-E, Netser	
5.	ROEH VEROAH - Shepherds And Maidens M. Shelem; BIEM for ACUM	2:07		DODI LI – My Beloved Is Mine Nira Chen	2:13
	SHIR AMAMI — FIII My Jug	1:24	5.	HORA MEDURA - Hora Of The Campfire	1:47
7.	VAYIVEN UZIAHU — Uziahu Built Towers	1:34		N. Alterman-Y. Valbeh	
	Amrita Music		6.	MA OMROT EINAYICH - What Do Your Eyes Say Shenhar-M. Ze'ira	2:35
0.	TAPUACH HINENI - Here I Am Amrita Music	2:23	7	HINEI ACHALELA - I'll Play The Flute	1:38
9	HAVA NAGILA - Come Let's Be Happy	1:48		M. Ze'ira	1,30
	VEDAVID YEFE EYNAYNIM -	1.40	8.	VAHNIKEHU - And He Made Him To Suck Honey	2:03
10.	David Was Fair To Look Upon	2:50		GII Aldema (Words: Deuteronomy 32; 13)	
	M. Shelem; BIEM for ACUM		9.	SHIM'U SHIM'U - Listen, Listen M. Shelem	2:08
			10.	AL TIRA - Don't Be Afraid E. Harusi-M. Ze'ira	1:39
				All songs BIEM for ACUM	
vsD	• 51 / 2		VSD) • 52 / 4	
1.	P'TZACH BEZEMER - Burst Out In Song	1:25	. 1.	SHALOM LEVO SHABAT -	
	M. Shelem; BIEM for ACUM			Welcome To The Sabbath	2:40
2.	HANOKDIM - The Shearers	2:17		SH. SHabazi-S. Levy-Tanal	
	Y. Huddar-R.Dar; BIEM for ACUM AL HARIM - On The I 'lls		2.	DODI DODI - My Beloved Is White and Ruddy E. Amiran	1:13
3.	Amrita Music	1:57	,	SHIRU HASHIR - Sing The Song	1:25
4.	EZ VAKEVES - The Goat And Sheep Are Shorn	1:27		M. Shelem	1,23
	M. Shelem: BIEM for ACUM	1.27	4.	EREV BAKFAR - An Evening In The Village	2:10
5.	EREV SHEL SHOSHANIM - Evening Of Roses	2:06		Zamir Bavel	
	Amrita Music		5.	BEIN N'HAR PRAT UN'HAR CHIDEKEL -	2:34
,6. -	HAYOSHEVET BAGANIM -			Between The Tigris And Euphrates	
	From "The Song of Songs" Nira Chen; BIEM for ACUM	2:00	,	CH. N. Byalik	
	ANA HALACH DODECH -		0.	SHIR HABOTSRIM — Song Of The Vintners M. Sheken	1:32
٠.	From "The Song of Songs"	1:30	7.	KI TIN'AM - Love Is Pleasant	2:14
A.	SHIBOLET BASADEH - Sheaf In The Field	1:38		M. Kashtan-Gil Alduma	2-14
	M. Shelem; BIEM for ACUM	1130	8.	DAYAGIM - Fishermen	1:38
9.	ETZ HARIMON - The Pomegranate Tree	1:50		E. Zamir-Gii Aldema	
	Admon-Orland		9.		3:01
0.	MUL HAR SINAI - At Mt. Sinai	1:41		Y. Orland-M. Ze'ira	
	M. Wilensky-Y. Mohar; BIEM for ACUM		10.	HAVANITZA DANCE and HEVENU SHALOM ALEICHEM —	2.51
				We Have Brought Peace Upon You	2:51
			_	All songs BIEM for ACUM	
		1	150	A TONGS BIEM FOR ACCUM	
		12	- 1 th		

2. עצר ע" בר ני ברו' 1. עודים (א. בן – נ. ברו') 1. ניעני שלום (א. בבן) 1. בורי 1. ביעים שלום (א. בבן) 1. בורי ביעים עלום (א. בבן) 1. בורי ביעים ביעים – ב. ברו בורי ביעים ביעים – ב. ברו ביעים ביעים

צד ד' עולם לער עבור - ש. לו)

1. דורי דורי (שר חשרום - ש. פוי)

2. דורי דורי (שר השירים - ש. פוי)

3. בין נהר מרות בי בשר בי באלם - שלם שלם - ש

צד א'
1. טעם המן (י. נמן)
2. שאים (ו. נמן)
3. שאים (ו. נמן – עממי)
3. למדבר (ו. המר – א. ארובב)
4. הנת נצא במומר (נממי)
5. דער דוניה (נ. עלם)
5. דער עמיי (דבר יונים – י. עמיי (דבר)
6. מומר מנילה (ו. א.צ. אידלמן)
6. חבר נעלה (ו. א.צ. אידלמן)
10. דער דור הי. הדר)
11. דער זה דער מונים לו. שלמ)
11. דער זה דער מונים (ו. שלמ)

צד בי בי 1. מנת במד (ני. עלם)

1. מנת במד (ני. עלם)

2. על היים (ני. עד – י. הרי)

3. על היים (ני. עד – י. הרי)

4. עו בבש (ני. שלם)

5. עד בעל שעמט (ני. עד – י. הרי)

6. אנה במני (ני. שלם)

7. אה מצב מני (ני. עד – י. הרי)

9. עץ הרטון (ני. ארלבד – י. ארלב)

9. עץ הרטון (ני. ארלבד – י. ארלטן)

9. עץ הרטון (ני. ארלבד – י. ארלטן)

10. עו לה חיין (י. ניהר – י. ארלטן)

הם רוכבים ועורים הדודאים בחקלטות חדשות בעבוד מתי כספי.

THE DUDAIM





מתוך מופע רדיו פומבי "ערב של דודאים" שנערך בחודש מאי 1978 בבית חמורה ת"א, במלאת 20 שנה לפעילות חדודאים. ערד ותפיק את הערב: יואל רקם חסלטות: אבנר גל, לזר צנדקוביץ

עוזרות הפקה: פנינה שרמן ואסנת מאיר נחול מוסיקלי ועבודים: מתי כספי

צלומים: תמרח יובל, רן אלירן

2'24 2'04 2'40 3'17 15'19

1. במסילת לבאר־שבע ניסן כהן חברון, ד. אלמגור 2. תפוח חינני יוסף חדר, משח דור 3. שיר תנוקדים יוסף הדר, משה דור 4. חחליל דוד זהבי, לאה נולדברג 5. דרך חטבק רפי בן משח 6. טיול לילי מאיר נוי, עמוס אטינגר

2'31 2'33 2'05 2'55 2'39 15'04

1. שיירת תרוכבים שמעון ישראלי, אליפז 2. ערב של שושנים יוסף חדר, משת דור 3. ויבן עוזיתו יוחנן זראי, מקורות 4. שדמתי ידידיה אדמון, אחרן אשמן 5. כיבוי אורות נעמי שמר 6. שיר ישן מתי כספי, אחוד מנור



SIDE 1

1. Shayeret Harochvim

- 2. Erev Shel Shoshanim 3. Vaviven Uzivau:
- 4. Shedemati
- 5. Kibui Orot
- 6. Shir Yashan

- 1. Bamesila Libeer Sheva

2. Tapuach Chinani 3. Shir Hanokdim

4. Hechalil

5. Derech Hatabak 6. Tivul Leili

> הדי ארצי בע"מ, חברה ישראלית לתעשית תקליטים, רמתיגו "HED ARZI LTD. THE ISRAEL BECORDS MANUFACTURING CO , RAMAT GAN, ISRAEL MADE IN ISRAEL @ 1978 & @ 1978 תוצרת הארץ

ORIGINAL BROADCAST SOUNDTRACK

mysteries



GHOSTS . HAUNTINGS . THE UNEXPLAINED '



Alan Sleeping

Final Scare

Last Light

Nightmare Goat Man

Man Dies / Woman Mourns

I DE A General Wayne Intro

General Wayne Final Tallman House Intro Boy in Bed Paint Brush

Cadillac

Floor Plan

Xmas Tree Garage Door

Head

Alice Soldier Psychic

Tallman House Final Queen Mary Intro Smith's Recollections Splashing Shaft Alley Escalator Queen Mary Cue #6 William in the Bow Conclusion Lady by the Door Opening Doctor's Explanation Tatum House Cue #3

SIDEB

Tatum House Cue #4 Tatum House Cue #S Tatum House Cue #6 Tatum House Cue #7 Tatum House Cue #8 Tatum House Conclusion

Grey Man Fables Western Sea Hugo Still Travel Post Hugo Army Air Base The Moores Must be a Miracle Marfa Town / Man on Street Kirby Desert Tease **Experiment Graph** Kelsay's Bedroom / Jennifer's Bedroom Reappearing Light

SIDEC

Check on Jennifer **Hideous Face** Psychic #1 / The House at Dusk Room 18 Photograph Psychic Hall Newspaper Photos Garret's Ghost / Miles Levitation Poker Game / Exit Night Hotel Hotel Register / Closing Montage Ghost Review Robinson's Room Mona Can't Sleep Open / Oid House Stills **Haunted Mansion** Bill Dies Lead into TV Room 17 / Kitchen / Bar

SIDE

Intro to Butler Bill on the Balcony Windows Close Floating Bread 1 Floating Bread 2 Bill in Driveway Closing Theme

Stills / Drum Barracks Marge's Ghost Experience Forest's Ghost Experience

Yasmin's Ghost Experience Fred Gets Convinced Teaming with Ghostly Activity / Something There We Need Blimps The Ghost Blimp The Blimps Got to Go Calling All Blimps
The Blimp That Couldn't Fly Dead Blimp

> Reprise / Stills The Expanding Gate

SIDEE

Where Did Those Guys Go Welcome to the Comedy Store/Halls are Haunted The Ghost in the Basement A Ghostly Table Trick A Ghost and His Candles A Ghostly Chair Trick An Irregular Stool Movement

The Matchmaker Ghost Haunted House Moving In Typewriter Sinister Ghost Beware of the Flying Ashtray The Ghostly Gangster Takes a Stroll

SIDEF

Go Away Ghost The Radio The Legend Public Knowledge Caught on Tape Intro Eavesdrop Chloe

Reprise

Footsteps

Shooting Conclusion UM Extended Theme 91 Missing Graphic Music Wanted Graphic Music UM New Theme 95 UM Closing Credits 9S UM Lifetime Theme V3 UM Lifetime Credits



Terror Vision Records & Video - S w 40th St. Sevenneh GA 31401 Distributed by Grevefece Distribution - terror-vision.com

COMPOSED BY GARY MALKIN

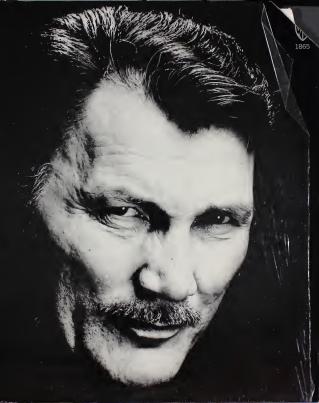








7.7





KE-710 ROGER WILLIAMS

KE-711 IT'S A BIG WIDE

At The Plane

YOU'LL NEVER WALK ALONE

MOONLIGHT IN VERMONT

WONDERFUL WORLD ---

WONDERFUL WORLD

THE BOY NEXT DOOR

THERE YOU ARE

Roger Williams

IT'S A DIG WIDE

KASHMIRI SONG

REYOND THE SEA

SONG OF DEVOTION

THE RIVER SEINE

ROGER WILLIAMS

At The Plane

BIG TOWN

At The Plane

NIGHT WIND

III-LILI, III-LO

MINUTE WALTZ

WANTING YOU

ROGER WILLIAMS

APRIL IN PORTUGAL

SOPRENTO

KF-712

KE-713

KE-714 THE FABULOUS FIFTIES -Valume 1

Roger Williams TRUE LOVE BECAUSE OF YOU YOUNG AT HEART

THREE COINS IN THE FOUNTAIN

KE-715 THE FABULOUS FIFTIES ---Volume 2 Reger Williams

MISTER SANDMAN GOODNICHT IRENE TOO YOUNG VAYA CON DIOS

KF-716 THE FABULOUS FIFTIES -Volume 3

Roger Williams MOONGLOW/THEME FROM PICNIC WISH YOU WERE HERE MONA LISA LBELLEVE

KE-717 THE FABULOUS FIFTIES -Velume 4

Reger Williams TENNESSEE WALTZ HIGH NOON BLUE TANGO

HEY THERE KE-718 THE FABULOUS FIFTIES -

Volume 5 Roger Williams UNCHAINED MELODY LA VIE EN ROSE MY HEART CRIES FOR YOU LOVE IS A MANY-

SPLENDORED THING KE-719 HARBOR LIGHTS -John Gort At The Organ

HARDOR LIGHTS OVER THE SEA TO SKYE FAR AWAY PLACES DALL HA'S KE-720 SONGS OF THE GOLDEN WEST

John Gart At The Organ SPRINGTIME IN THE ROCKIES RED RIVER VALLEY YELLOW ROSE OF TEXAS TUMBLING TUMBLEWEEDS WAGON WHEELS

KE-722 EDDIE ALBERT & MARGO SEPTEMBER SDNG YOU BELONG TO MY HEART LITTLE CHILD HELLO YOUNG LOVERS

KE-723 TWO DIFFERENT WORLDS -Reger Williams & Jane Mergen TWO DIFFERENT WORLDS TENDERLY IT MIGHT AS WELL DE SPRING I CAN DREAM, CAN'T I

KE-724 MUSIC OF THE MASTERS -Reger Williams CLAIR DE LUNE FLICHT OF THE DUMBLE BEE LIEBESTRAUM RUSTLES OF SPRING

KF-725 THE HILLO'S THEY DIDN'T BELIEVE ME CEORCIA ON MY MIND MY DADY JUST CARES FOR ME

PEG O' MY HEART KE-727 GO CALYPSO -

Valume 1 The Island Boys MARIANNE DE BOYS AND GIRLS BAHAMA LULLABY MAN, MAN IS FOR THE WOMAN

MADE KF-728 GO CALYPSO -Volume 2

> The Island Boys CINDY, OH, CINDY CHAMPAGNE WINE I TALK TO THE TREES DAY-O (Danona Boot)

KE-733 CLAUDE THORNHILL And Ilis Orchestra DEEP PURPLE TO EACH HIS OWN YOU GO TO MY HEAD ADIOS

PLAY . **ECONOMY PACKA**

REXTENDED PLAY • ECONOMY PACKAGE • EXTENDED PLAY



ATLANTIC EXTENDED PLAY 45 RPM RECORDS

- 501 MAREL MERCER SINGS Just One of Thase Things End Of A Lave Affair Little Girl Rive Remind Me
- EP 502 MAF RARNES SINGS Here Cames The Captain Rinka Tinka Mon You Turned The Tables On Me I Ain't Gat Nabady
- FP 503 RARRARA CARROLL AT THE PIANO Taking A Chance On Lave My Funny Volentine You Took Advantage of Me
- Love Of My Life EP 504 THE CLOVERS SING One Mint Julep Fool, Fool, Fool Hey, Miss Fonnie
- I Played The Fool EP 505 RUTH BROWN SINGS Teordraps Fram My Eyes 5 - 10 - 15 Hours Mama, He Treats Your Daughter Mean
- EP 506 ERROLL GARNER AT THE PIANO-Vol. 1 The Way You Look Tanight Skylark
- I Con't Give You Anything But Love EP 507 ERROLL GARNER AT THE PIANO-Vol. 2
- Flaminga Trees The Sheik of Araby Lullaby Of The Leaves
- EP 508 ERROLL GARNER AT THE PIANO-Vol. 3 Margie I'll Be Seeing You
- Poinciona Futuromic EP 509 ERROLL GARNER AT THE PIANO-Vol. 4
- **Blue And Sentimental** Povanne Twilight I May Be Wrong
- EP 510 MEADE LUX LEWIS AT THE PIANO Pinetop's Baagle Caw Caw Blues Yancey Special Honky Tonk Train
- EP 511 WILBUR DE PARIS AND HIS RAMPART STREET RAMBLERS When The Saints Ga Marching In Tres Moutarde Shrevepart

- EP 512 EDDIE SAFRANSKI AND THE POLL CATS Turmail Jumpin' Far Jane
- Boss Mond EP 513 DIXIELAND AT JAZZ LTD. Featuring: Sidney Bechet and Muggsy Spanier Woshington And Lee Swing A Good Man Is Hard To Find Moryland, My Maryland **Egyption Fantasy**
- EP 514 DIZZY GILLESPIE-Vol. 1 Just One More Chonce Cagnac Blues Sleepy Time Dawn South Sa-Blu-E-Be Blues
- **EP 515 GRETA KELLER SINGS** KURT WEILL I'm A Stranger Here Myself Greenup Time
- Dreigraschenaper EP 516 EARL HINES AT THE PIANO Monday Date Just Taa Saon
- Chicaga High Life Chimes In Rives EP 517 BILLY TAYLOR AT THE PIANO
- Good Groove Thau Swell What is There Ta Say Wrop Your Troubles In Dreams
- FP 518 MARY LOU WILLIAMS AT THE PIANO Surrey With The Fringe On Top S'Wonderful Mary's Wattz Yau're The Crenm In My Caffee
- EP 519 SYLVIA SYMS SINGS-Lave Walked In Mountain Greenery Down in The Dopths On The
- Ninetieth Flags EP 520 MUGGSY SPANIER - SID-NEY B CITET DUETS-

Sweet Larraine

That's A Plenty

- EP 521 DIZZY GILLESPIE-Vol. 2 Lave Is Here Ta Stay Cocktails For Twa Blue And Sentimental Graavin' The Nursery Rhymes
- EP 522 MABEL MERCER SINGS-Vol. 2 From This Mament On Yau Are Not My First Lave Would You Believe It

Autumn Leaves

- FP 523 DJANGO REINHARDT AND HIS ALL STARS Tapsy
- Djanga's Djump Low Cotton **EP 524 JOHNNY HODGES** Yau're Driving Me Crazy Triple Play
- Key Larga After Haurs On Dreom Street EP 525 JIMMY YANCEY AT THE PIANO
- Yoncey Special Maurnful Blues Yancey's Bugle Call Blues How Lang Blues EP 526 DIXIELAND AT JAZZ LTD.
- WITH DOC EVANS It's A Lang Way to Tipperary Valverine Blues Jozz Me Blues
- FP 527 SARAH VAUGHAN SINGS It Might As Well Be Spring I Can Make You Love Me You Go To My Head
- I'm Scared EP 528 BARNEY BIGARD WITH STRINGS Wrap Your Traubles In Dreams Portroit of Lauise
- Soft And Worm A Lull At Down EP 529 PEE WEE RUSSELL-RHYTHMAKERS
 - There'll Be Some Changes Mode Baby Wan't Yau Please Come I Found A New Baby Everybady Loves My Baby
- EP 530 SIDNEY BECHET SULOS It Had Ta Be You Baby Won't You Please Came Hame Please Dan't Talk About Me
- When I'm Gane After You've Gone EP 531 SIDNEY BECHET SOLOS -Vol. 2
 - Wrop Your Troubles in Dreams Oh Bargie I'm Going Way Dawn Hame Mergie
- EP 532 BILLY TAYLOR AT THE PIANO-Vol. 2 Somebady Laves Me The Very Thought of You If I Had You William Weep Far Me
- EP 533 SYLVIA SYMS SINGS-Vol. 2 Hame Is Where The Heart Is Get A Mon A Good Man Is A Seldam Thing Don't Wait Up For Me

- EP 534 THE DRIFTERS FEATUR-ING CLYDE MCPHATTER Maney Haney The Woy I Feel Such A Night Lucille
- EP 535 RUTH BROWN SINGS Daddy Daddy Three Letters Wild Wild Young Men Be Anything
- EP 536 JOE TURNER SINGS Haney Hush Sweet Sixteen Chains of Love
- TV Momo EP 537 THE CLOVERS SING Good Lovin' Ting-A-Ling Lavey Davey Crowlin'
 - **FP 538 SHORTY ROGERS** Isn't It kamontic Oh Ploy That Thing
 - EP 539 SHORTY ROGERS Mortians Ga Home My Heart Stoad Still
 - **EP 540 SHORTY ROGERS** Nat Really The Blues That's What I'm Tolkin' 'Bout
 - FP 541 MAREL MERCER It's Delovely Use Your Imagination Where Oh Where
 - After You EP 542 MABEL MERCER It's All Right With Me Ace In The Hale Sa In Love I'm Ashamed That Women Are Sa Simple
 - EP 543 MABEL MERCER Experiment Laaking At Yau Every Time We Say Goodbye Ours FP 544 RORRY SHORT
 - I Like The Likes of You Dingh Island In the West Indies Fram This Mament On **EP 545 BORBY SHORT**
 - Manhattan You Make Me Feel Sa Yauna You're Not My First Love Gimme A Pigfagt **EP 546 PAUL BARBARIN**
 - **Baurban Street Parade** Sister Kate **EP 547 PAUL BARBARIN** Eh La Bos

物 白彩



MERCURY

THE PLATTERS

Side 1



MONAURAL MG-20472

- 1. THE GREAT PRETENDER 2:38
- 2. TWILIGHT TIME 2:47
- 3. SMOKE GETS IN YOUR EYES-2:40
- 4. (You've Got) THE MAGIC TOUCH
- 5. ENCHANTED 2:50
- 6. ONE IN A MILLION 2:51

LENDOR! MERCURY RECORD CORPORATION



MERCUR

THE PLATTERS

30 Stoneybrook Dr. #B Glastonbury, CT 06033 Phyllis Uccello

Side 2



MONA MG-204

- **HEAVEN ON EARTH 2:33**
- 6. I'M SORRY 2:53

LENDOR: MERCURY RECORD CORPORATION



SPOTLIGHT ON NILSSON NILSSON

STEREO

NOT FOR SALE

- THE PATH THAT LEADS TO TROUBLE 2:08 (Johnny Cole) NEW SALVATION SINGERS Wedgewood Music Co. / Vine Street Music (ASCAP)
- 2. GOOD TIMES 1:50 (Harry Nilsson) NEW SALVATION SINGERS Rock Music Company (BMI)
 3. SO YOU THINK YOU'VE GOT TROUBLES 2:20
- (Marvin Ranwater) (BMI)
- 4 I'M GONNA LOSE MY MIND (Johnny Cole)
- Vine Street Music (ASCAP)
- 5. SHE'S YOURS 2:02

 (H. Nilsson / J. R. Shanklin)

 Rock Music Co. (BMI)

 RECORDS, INC. A SUBSIDIARY OF CAPITOL HOUSERNESS.

tower

SPOTLIGHT ON NILSSON NILSSON

STEREO ST 5165 PROMOTICNAL

NOT FOR SALE

SIXTEEN TONS 2:29 (Merle Travis)

Rumbalero Music Inc. / Elvis Presley Music Inc. (BMI BORN IN GRENADA 2:16

(H. Nilsson I J. Macascalco) Robin Hood Music Co. (BMI)

YOU CAN'T TAKE YOUR LOVE (Away From Me) (Harry Nilsson)

Itza Music Publishing Co. GROWIN' UP 2:48

(Harry Nilsson)

Rock Music Co. (BMI)
DO YOU BELIEVE 2:20
(H. N:Isson)
Nilsmith Music (BMI)
Nilsmith Music (BMI)
Nilsmith GRADIARY OF CAPITOL INDUSTRIES. INC., INC., A SUBSIDIARY OF CAPITOL INDUSTRIES.



THE ERA OF TOMMY DORSEY

MEMBERS OF THE TOMMY DORSEY ORCHESTRA

7000



HI-FI

LONG PLAYING 3315

- 1. ON THE SUNNY SIDE OF THE STREET
- 2. I'LL NEVER SMILE AGAIN
- SWING LOW SWEET CHARIOT
- EVERYTIME I FEEL THE SPIRIT

(MLP 7000-1)



THE ERA OF TOMMY DORSEY

MEMBERS OF THE TOMMY DORSEY ORCHESTRA

7000



HI-FI

LONG PLAYING 3315

- BOOGIE WOOGIE
- HAWAIIAN WAR CHANT
- SOMEBODY'S KNOCKIN AT MY DOOR
- WADE IN THE WATER

(MLP 7000-2)



GRATEFUL DEAD THE BEST OF "Skeletons from the Closet"

W 2764



SIDE 1 (S40.693)

1. THE GOLDEN ROAD (TO UNLIMITED DEVOTION) 2:07

(Garcia, Lesh, Weir, Kreutzmann, McKernan) 2. TRUCKIN' 5:09 (Garcia, Lesh, Weir, Hunter)

3. ROSEMARY 1:58 (Garcia, Hunter)

4. SUGAR MAGNOLIA 3:15 (Weir, Hunter) 5. ST. STEPHEN 4:26 (Garcia, Lesh, Hunter)

6. UNCLE JOHN'S BAND 4:42

(Garcia, Hunter)

All selections published by Ice Nine
Pub. Co. - ASCAP

91974 Warner Bros.
Records Inc.

Records Inc.



GRATEFUL DEAD THE BEST OF "Skeletons from the Closet"

W 2764



SIDE II (\$40.694)

1. CASEY JONES 4:24 (Garcia, Hunter) 2. MEXICALI BLUES 3:24 (Weir, Barlow) 3. TURN ON YOUR LOVE LIGHT 6:30 (D. Malone, J. Scott) Don Music Co. - BMI 4. ONE MORE SATURDAY NIGHT 4:45 (Weir) 5. FRIEND OF THE DEVIL 3:20

5. FRIEND OF THE DEVIL 3:20
(Garcia, Dawson, Hunter)
All selections published by Ice Nine Pub.
Co. - ASCAP except as indicated
@1974 Warner Bros.
Records Inc.

**RECONMUNICATIONS OF CANADA, LTD. A WARNER COMMUNICATIONS OF CANADA, LTD. A WARNER CO



WOODY ALLEN STANDUP COMIC 1964-1968

Recorded Live at Mr. Kelly's/Chicago - March, 1964

SIDE 1: **First Performance** UA-LA849-J2



@ 1978 United Artists Music And Records Group, Inc. Total Time: 15:03

1. PRIVATE LIFE-5:43 2. BROOKLYN-3:47 3. THE ARMY-1:20 4. PETS-1:06 5. MY GRANDFATHER-:53 6. MY MARRIAGE-2:47

Produced by Steve Tyrell
All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP

REGROS GROUP, INC. · LOS ANGELES, CALIFORNIA 90028. MADE IN U.S. A. INC. INC. ANGELES, CALIFORNIA 90028**.



WOODY ALLEN STANDUP COMIC 1964-1968

Recorded Live at Mr. Kelly's/Chicago - March, 1964

SIDE 2: First Performance (con't) UA-LA849-J2

P 1978 United Artists Music And Records Group, Inc. Tetal Time: 15:41

1. N.Y.U.-2:27 2. A LOVE STORY-3:32 3. THE POLICE-5:08

3. THE POLICE—5:08
4. DOWN SOUTH—3:49
5. SUMMING UP—1:25

Produced by Steve Tyrell
All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP
Published by Earshot Music Publ. Co., Inc. ASCAP
NMADE WILLIAM
MADE WILLIAM



WOODY ALLEN STANDUP COMIC 1964-1968

Recorded Live at Eugene's (a cabaret dedicated to raising money to aid Eugene McCarthy)/San Francisco - August, 1968

SIDE 3: Second Performance UA-LA849-J2

(P) 1978 United Artists Music And Records Group, Inc. Total Time: 21:25

1. THE VODKA AD-4:54 2. VEGAS-1:34

3. SECOND MARRIAGE-7:48

4. THE GREAT RENALDO-2:11

4. THE GREAT RENALDO—2:11
5. MECHANICAL OBJECTS—5:28

Produced by Steve Tyrell
All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyrell
Published by Earshot Music Publ. Co., Inc. ASCAP

RECORDS GROUP, INC. · LOS ANGELES. CALIFORNIA 90028 · MADE IN U.S.



WOODY ALLEN STANDUP COMIC 1964_1968

Recorded Live at The Shadows/Washington, D.C. - April, 1965

SIDE 4: Second Performance (con't) UA-LA849-J2



9 1978 United Artists Music And Records Group, Inc. Total Time: 18:10

1. THE MOOSE-2:38 2. KIDNAPPED-2:54 3. UNHAPPY CHILDHOOD-2:43 4. THE SCIENCE FICTION FILM-1:48 5. EGGS BENEDICT-1:36 6. ORAL CONTRACEPTION-:27

6. ORAL CONTRACEPTION—: 27
7. EUROPEAN TRIP—5:43
8. THE LOST GENERATION—2:21
Produced by Steve Tyreil
All Material Written by Woody Allen
Compiled & Edited by Woody Allen & Steve Tyreil
Published by Earshot Music Publ. Co., Inc. ASCAP
Published by Earshot Music Publ. Co., Inc. ASCAP

RECORDS GROUP, INC. ** LOS ANGELES, CALIFORNIA 90028

**MADE IN ... MADE IN .

PARIS FORD/BASSIST

Has toured and recorded with: B.B & Q Band, Rick James, New Edition, Evelyn "Champagne" King, Arthur Baker, Johnny Gill & Stacy Lattisaw, Lonnie Liston Smith.

NOW SOLO DEBUT WITH A SLAMMIN JAMMIN SMASH HIT "2FAR"

FROM THE FORTHCOMING ALBUM:
The Paris Ford Project

PARIS FORD/BASSIST

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"2FAR"

FROM THE FORTHCOMING ALBUM:

The Paris Ford Project



A Side P C 01 Paris Ford Music (A.S.C.A.P)

Produced, arrange & composed by Paris Ford 4 the Provocative Entertainment Group inc.

> **Executive Producer:** Reynald Deschamps

THE PARIS FORD PROJECT

A - 2 far Funk Mix vocal - Instrumental groove - Acapella B - 2 far Saxy Mix (Joey's Remix) House Party Mix *

> Thanks to the Project: My Man James "Crab Golden voice" Robinson My ace boy Kevin Jasper, J. Plunky "the brains" Branch Shewood "Funky man" Sills, Gina Patrice Pacaud, Rosetta Watts Reynald thank U 4 fulfilling the dream. Special thanks to: my mother "Lovely" & sister Toni Ford. Pickney I love Ú. Remixed by Waren Rosenstein & Gary Pozner at the Rock Studio for Rock Posse Productions.
> Instrumental remixed by Joseph "Pal Joey"
> Longo for Pal Joey Productions.
> Mastered at Frankford Wayne.
>
> Mastered at Frankford Wayne.



CONTRIBUTION SHAWN PHILLIPS





STEREO SIDE 1 SP-4241 (SP-4381)

- 1. MAN HOLD COVERED WAGON 4:34
- 2. L BALLAD 6:47
- 3. NOT QUITE NONSENSE 1:45
- 4. NO QUESTION 3:37

All Selections Written by Shawn Phillips Published by Dick James Music Inc. (BMI) Prod. by Jonathan Weston for Philip Music Inc.

CONTRIBUTION SHAWN PHILLIPS





STEREO

SIDE 2 SP-4241 (SP-4382)

- 1. WITHERED ROSES 8:18
- 2. FOR RFK JFK & MLK 4:54
- 3. LOVELY LADY 4:56
- 4. SCREAMER FOR PHLISS 6:09

All Selections Written by Shawn Phillips Published by Dick James Music Inc. (BMI) Prod. by Jonathan Weston for Philio Music Inc.

FOLKWAYS-Records

AND SARYICE CORE, 48 W. 610 ST. N.Y.C. 10025 Line Playing North American Micro Briggs 25 vs. RPM

LOUIS MOREAU GOT/SCHALK 1829-1869 . AMERICAN PIANO MUSIC Played by AMIRAM RIGAL

SIDE 1



FSS 37485 A

Mann J. The Bango Open 15.

Band 2 | Le Scint/la-Mazures-Daus 20

Band 3 Olos Criotke Opus 37

Band 6 Marcha Finebra-Opus 84

Gand 5 Euroboola Opus 2

(Nonse de Negras

On the life by Anthonya Roberts & Service there.

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N. A.C. (D023 Lips Flaying Non-Breakable Micro Groove 33 V. RPM

LOUIS MOREAU GOTTSCHALK 1829-1869 AMERICAN PIANO MUSIC Played by AMIRAM RIGAL

SIDE 2

FSS 37485 B

Band 1 Souverifr de Forto MicroDous 31 (Marche des Giberos)

Band 2 The Dying Post

(Le Poete Mourant- meditation)

Band 3 Le Bonanier-Opus 5 (Chanson Negre)

nd 4 Pasquinade: Caprice-Opus 5ll (Arranged by Amirom Rival)

Band & Berceuse-Opus 47 (Gradie Love

Band 6 Tournament Galop

JOSE 1978 IN Published Property & Service Copy.



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

State Street Aces

SIDE A



33 1/3 RPM SOS 1011

1.	SHE'S CRYING FOR ME (Pecora)	3:33
2.	JUNK MAN (Meyer-Loesser)	4:29
3.	HOBO'S PRAYER (Senter-Hirsch)	3:42
4.	STINGAREE BLUES (Kemp)	3:14
5.	SIC 'EM TIGE (Palmer)	2:18
6.	BLUES IN MY HEART (Carter-Mills)	5:25

P Copyright Stomp Off Records 1981



RECORDS

549 FAIRVIEW TERRACE, YORK, PA 17403

State Street Aces

SIDE B



33 1/3 RPM **505 1011**

1.	MY HONEY'S LOVIN' ARMS	
	(Meyer-Ruby)	3:34
2.	MY GAL SAL (Dresser)	6:11
3.	STUFF (Brooks)	2:57
4.	BABY, OH WHERE CAN YOU BE	
	(Koehler-Magine)	5:02
5.	TAINT NO SIN (Donaldson-Leslie)	3:51

P Copyright Stomp Off Records 1981



REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

HERB INSKIP PRESENTS A TOUCH OF CLASS

CRRS 7177 Side One	A	P Copyright 1977 Sonic Arts Corp
	Fascinating Rhythm	1:43
	Moon Glow	3:19
	Prelude To A Kiss	2:22 C, ASCAP
	Breezin' Along With The Bree (R. Whiting) WARNER BROS. PUBLISHING I	ze2:06 BMI)
	You Turned The Tables On Me (Alter-Mitchell) SAM FOX ASCAP	2 2:34
	Euphonic Sounds	2:35

STEREO



REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

HERB INSKIP PRESENTS A TOUCH OF CLASS

Sonic Arts Corp.

STEREO		
RRS 7177 Side Two	D	yright 1977
	Ruff 'n Ready	. 3:09
	I've Got My Love To Keep Me Warn (Irving Berlin) BERLIN MUSIC BMI	n 3:45
	Lush Life	. 3:45
	Exactly Like You	. 1:55 N ASCAP
	Love Is Here To Stay	. 2:17
	That's All	. 1:40



oratory series

NUMBER

Side A

BINAURAL

David Montgomery PIANO PIECES BY Liszt and Chopin

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sonicorts

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laboratory series

NUMBER 5 Side B

David Montgomery
Planopiece

BINAURAL

PAPILLIONS, OP-2 Schumann

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AFTER DARK

STEREO RR-1077A SIDE ONE



deGar Music ASCAP Copyright 1978 SAC

FLAMINGO PIZZICATO - 2:43
(Vielmo de Besgani)

RED SHADOWS - 2:31 (Bestgen/Cartolari/Mafaldo)

IN YOUR EYES - 2:42

SWEDISH HOLIDAY - 2:11

EVENING SERENADE - 2:36

BE KIND TO ME - 3:22 (J. Ridgeway/Mafaldo)

CHIQUITA - 2:37 (Roedelberger/Mafaldo)



REPERTOIRE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

AFTER DARK

STEREO RR-1077B SIDE TWO



deGar Music ASCAP Copyright 1978 SAC

HONG KONG PIZZICATO - 2:49
(Willy Bestgen)

POURQUOI CHERIE - 2:44
(Bestgen/J. Brookhouse)

SOLO WHISKEY - 1:52
(Willy Bestgen)

DREAMING - 3:09
(Willy Bestgen)

AY, AY, AY BAIANO - 1:47

MAYA IN PAJAMAS - 2:20

I LOVE YOU DARLING - 2.16



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665 HARRISON ST., SAN FRANCISCO, CA 94107

WILLY BESTGEN

\$1 EREO - 50-177



DEGAR MUSIC ASCAP

CONCERT IN THE PARK

SHOPONE

March of the Greenadices Brother Juque Allomette Cavalry March Arragon Son of Spatn



COPTRIGHT

REPERTURE RECORDS 665 HARRISON ST., SAN FRANCISCO, CA 94107

WILLY BESTGEN

STEREO 50-177



DI GAR MUSIC

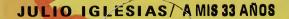
CONCERT IN THE PARK

SIDETWO

El Picador Dou Jose Saludos Amigos Riding at a Gallop Waltz of the Trumpets Have a Happy Day

9: 1977 Leo Balks





ACS-38 / Stereo Serie Puerto Rico

AGS-38

1977

Cara A 33 1/3 R. P.

SOY UN TRUHAN, SOY UN SEÑOR (*) 3:04

De la Calva/Arcusa/Iglesias Ed.: Star/Notes Mágicas

SONO IO (*) 4:19

Anelli/Gargiulo/Adapt. esp.: Iglesias

SI ME DEJAS NO VALE (**) 2:18 (SI MI LASCI NON VALE)

Rossi/Belfiore/Adapt. esp.:Iglesias Ed.: Ariston/Notas Mágicas

POR UN POCO DE TU AMORT!

Gómez/Hammond

UN GORRION SENTIMENTAL (*) 3:40 (DOMANI E UN GIORNO IN PIU) Balducci/Belfiore/Adapt. esp.: Iglesias



JULIO IGLESIAS/ AMIS 33 AÑOS

ACS-38 / Stereo Serie Puerto Rico AGS-38 . 0

Cara B 33 1/3 R. P. M.

P 1977

MAREO

SEOL THE MI CAMINO (**

Ramos/iglesias

33 AÑOS (*) 3:46

Ed.: Notas Mágicas

CADA DIA MAS (*) 3:10 De la Calva/Arcusa/Iglesias Ed. Star/Notas Mágicas

De la Calva/Arcusa

Ed.: Starl Arabella

GOOD BYE AMORE MIO (*) 3:28 (GOOD BYE A MODO MIO) Balducci/Belfiore/Adapt. esp.: Iglesias

EL GRAN COMBO IN ALASKA BREAKING THE ICE

LADO-1 28500380-Y

Licencia: COMBO

- 1. CARBONERITO (Pete Velásquez)
 2. LAS CREENCIAS (Tommy Sánchez)
 3. AMIGO MIO (Gabriel Romero)
 4. NO ES DE PENA (Roberto Anglero)
 4. NO ES DE PENA (Roberto Anglero)
 4. P-MCMLXXXV

 P-MCMLXXXV

 P-MCMLXXXV

EL GRAN COMBO IN ALASKA BREAKING THE ICE

LADO-2 28500380

Licencia: COMBO

- 1. AMOR BRUTAL (Benjander)

 2. AZUQUITA PAL CAFE (P. Vásquez)

 3. IMAGINACION (Perin Vásquez)

 4. LA MAL PENSA (Johnny Ortiz)

 P-MCMLXXXV

 CON FINES DE LUCRO. HECHO CHECHO CHECH



COLUMBIA LIMITED EDITION

THE ORGAN PLAYS AT CHRISTMAS KEN GRIFFIN

LE 10085 STEREO



SIDE 1 XSM **7**5149

- 1. JOY TO THE WORLD -Watts Handel-
- 2. SILENT NIGHT -Mohr Gruber-
- 3. SILVER BELL -Madden Wenrich-
 - 4. RUDOLPH, THE RED-NOSED REINDEER
 - -J. Marks-
 - 5. AWAY IN A MANGER (Luther's Carol) -Spilman-
 - 6. THE FIRST NOWELL
 -Traditional-



COLUMBIA LIMITED EDITION

THE ORGAN PLAYS AT CHRISTMAS KEN GRIFFIN

LE 10085 STEREO



SIDE 2 XSM 75150

1. ADESTE FIDELES (O Come, All Ye Faithful)
-Oakeley - Reading-

2. O LITTLE TOWN OF BETHLEHEM
-P. Brooks - Redner-

3. KRINGLE'S JINGLE -K. Griffin-

4. HERE COMES SANTA CLAUS (Down Santa Claus Lane) -Autry - Haldeman-5. I'LL BE HOME FOR CHRISTMAS -Kent - Gannon-

6. WHITE CHRISTMAS -Berlin-

Rossini
OVERTURE TO
"WILLIAM TELL" and

THE "SIEGE OF CORINTH" OVERTURE

ALBUM 17

ALBUM 17

ALBUM 17

TRF 118

TREASURES SYMPHONIC

> Sibelius FINLANDIA and VALSE TRISTE

MANUFACTURED IN U.S.A. FOR HOME USE ONLY ALBUM 17

TRF 309



GB-9



(x"Lp"543**57**)

3. GIGT Assert-Loews ROGER WILLIAMS with Orch. cond. by Frank Honter (Courtesy Kapp Records)

4. SING ALONG [German Version] - Robert Allen-

5. DONDI -Shuman Barson PATTI PAGE Orch Tond, by Hugo Winterhalter (Arr. by Mort Garson) Fenturing The Mile Stewart Singles (Courted Merchy) Records

THE MILES DAVIS

WHITE I



Berlioz
SYMPHONIE FANTA TREASURES

- 1. Dreams, Passions
- 3. Scene in the Meadows (Part 1)

ALBUM 18

MANUFACTURED IN U.S.A. FOR HOME USE ONLY

TRF 213

PHONIC TREASURES. SIDE 2 Berlioz
SYMPHONIE FANTASTIQUE

Z

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Z

Z

Z

Z

3. Scene in the Meadows (Concl'd)

4. March to the Scaffold

5. Dream of a Witch's Sabbath

MANUFACTURED IN U.S.A.

FOR HOME USE ONLY ALBUM 18

TRF 214

COLUMBIA

STILLE NACHT

KINDERCHOR DES VOLKS-CHORES OFFENBACH

Leitung: WERNER BLUM

Orgel und Gesamtleitung: Robert Pappert



CS 9200 NONBREAKABLE



SIDE 1 XSM 110790



- DER WEIHNACHTSMANN
- L. WEIL'S KINDLEIN SCHLAFEN WILL

8. SUSSER DIE GLOCKEN NIE KLINGEN

OLUMBIA: MASS. STEREO

"360 SOUN © COLUMBIA ... MASTERWORKS ... E MARCAS REG. PRINTED IN

COLUMBIA

STILLE NACHT

DES VOLKS-CHORES OFFENBACH KINDERCHOR

Leitung: WERNER BLUM Orgel und Gesamtleitung: Robert Pappert



CS 9200 NONBREAKABLE



SIDE 2 XSM 110791



- OCKCHEN. KLINGELINGELING

- ABER HEIDSCHIBUMBEIDSCHI
- MEINEN SCHAFEN

7. ALS ICH BET MEINEN SCHOT

8. STILLE NACHT, HEILIGE NACHT

COLUMBIA: MASSTE STEREO

8. STILLE NACHT, HEILIGE NACHT

8. STILLE NACHT 8. STILLE NACHT, HEILIGE NACHT

COLUMBIA: MASTERWORKS: MARCAS REG. PRINTED M. S.P.

MARCAS REG. PRINTED MARCAS REG. PRINTED M. S.P.



LIVING VOICES SING

CHRISTMAS MUSIC

1—SANTA CLAUS IS COMIN' TO TOWN

1—SANTA CLAUS IS COMIN' TO TOWN

CAL 725



"NFW ORTHOPHONIC' H FIDELITY

2-PARADE OF THE WOODEN SOLDIERS (Leon Jessel)

3-JINGLE BELLS (Traditional) 4-WINTER WONDERLAND (Dick Smith-Felix Bernard) 5-THE CHRISTMAS SONG (Chestnuts Roasting on an Open Fire) (Robert Wells-Mel Torme) 6-WHITE CHRISTMAS (Irving Berlin)

> Living Voices (N3PP-2332)

PIAY LONG 331/3



LIVING VOICES SING

CHRISTMAS MUSIC

MASSAIL SONG (Traditional)

CAL 725

"NEW ORTHOPHONIC" HIGH FIDELITY

2-Carol Medley: JOY TO THE WORLD GOD REST YE MERRY, GENTLEMEN HARK! THE HERALD ANGELS SING (Traditional) 3-THE FIRST NOËL (Traditional) 4-INDIAN CHRISTMAS CAROL (Traditional) 5-LATIN LULLABY (Canción de Cuna) (Traditional)

6-SILENT NIGHT (Traditional) Living Voices (N3PP-2333)

LONG 331/3 PLAY

CTOR





RED SEAL

LM 2670

THE MACHINE THE PROPERTY OF THE PARTY OF THE of Antice And Inc.

ICTOR



LM 2670 STAR DUST



Lincke THE GLOW WORM (Av. Richard Hayman)

Boston Pope Orchestra
Arthur Teeller Conductor

1 3 33 2 2 36 3 4 36

PERSON PARCE AND STREET OF AMERICAL MARCH.

REGISTRADA ST. RADIO CORPORATION OF AMERICAL MARCH.

SIDE 2

RED SEAL



ANDRES SEGOVIA Plays J. S. BACH

LEG-9006-R-1 331/3 RPM



SIDE 1 12:05

Suite for Cuitar
Cello Suite No. 6 in D, BWV 1012: Gavottes
Lute Suite in E, BWV 996: Sarabande and Bourree
Prelude No. 3 in C for Lute, BWV 999
Lute Sonata No. 1 in G, BWV 1000
Andres Segovia, Guitar

Andres Segovia, Guitar



ANDRES SECOVIA Plays J. S. BACH

LEG-9006-R-1 331/3 RPM



SIDE 2 14:48

Chaconne: Partita No. 3 in E for Violin,
BWV 1006: Prelude
Partita No. 2 in D for Violin,
BWV 1004: Chaconne



ABBA **GREATEST HITS**

STEREO



ONE

- 1. SOS *** (3:22)
- 2. HE IS YOUR BROTHER * (3: 15)
- B. Andersson B. Ulvaeus 3. RING RING ** (3:00)
- Andersson Anderson Ulvaeus Sedaka Cody
- 4. ANOTHER TOWN, ANOTHER TRAIN* (3:10) B. Andersson - B. Ulvaeus
- 5, HONEY HONEY ** (2:55)
- 6, SO LONG *** (3:06)
- 7. MAMMA MIA *** (3:32)

All songs not otherwise noted at a first of the by B. Andersson, S. Anderson, B. Ulvaeus.

• • 1973 Potar Music AB

• • 1974 Potar Music AB

• • 1975 Potar Music AB

ST-A-763669-PR

ANARNER COMMUNICATORS OF ANARNER COMMUNICATORS OF START OF THE POTAR O All songs not otherwise noted are written



ABBA **GREATEST HITS**

STEREO



TWO

- 1. | DO, | DO, | DO, | DO, | DO *** (3:15)
- 2. PEOPLE NEED LOVE * (2:42) B. Andersson B. Ulvaeus
- 3. WATERLOO ** (2:46)
- 4. NINA PRETTY BALLERINA * (2:50) B. Andersson B. Ulvaeus
- 5. BANG-A-BOOMERANG *** (2:50)
- 6. DANCE (WHILE THE MUSIC STILL GOES ON) ** (3:05)
- B. Andersson B. Ulvaeus 7. FERNANDO + (4: 15)

All songs not otherwise noted are written by B. Andersson, S. Anderson, S by B. Andersson, S. Anderson, B. Ulvaeus.



Birds should be heard as if from a distance.

Rushing water sound should just barely be heard
in a quiet room and may be useful

in setting balance and levels.

If cartridge does not track properly, experiment with tone-arm counterbalance and check needle for wear.

@ 1978

Syntonic Research, Inc.

(SRI-4435-PR)





The frequency range of this side is beyond hearing and should only be reproduced at low volume.

You may have to adjust treble controls to suit your speakers.

Wait three minutes before adjusting volume settings.

(P) 1978

Syntonic Research, Inc.

(SRI-4432-PR)



EYDIE GORME'S GREATEST HITS

CS 9564



EMOTOD SO MARCAS PI





SIDE

THON'S FLYING C

Ť.	1. A	POLO	OGIES
xclue .	2. S	PANI	SH IN
10	2 14	UOD!	0 50

QUISITION

5. TA SITIBUTE OF STREET O 6. THE PIRANHA BROTHERS

4:10 9:50 CINT NOW YOUNGER All Rights Controlled by R & M Music Productions, Inc.
1972 by Buddah Records
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THON'S FLYING

1.	DEATH O	FMARY	QUEEN	OF SCOTS
2.	PENQUIN	ON THE	T.V.	

- 3. COMFY CHAIR/SOUND QUIZ
- 4. BE A GREAT ACTOR/THEATRE CRITIC
- 5. ROYAL FESTIVAL HALL CONCERT
- 7. THE JUDGES/STAKE YOUR CLAIM

8. STILL NO SIGN OF LAND/ THE

Etcusio 5. SP.
6. SP.
7. THE UND
8. STILL
UND
1972
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Records In S Controlled by

Tusic Productions, Inc.

107 THE

5:28

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10972 by Buddah Records

108

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2:35



ORIGINAL OLDIES - Vol. IX

SPB 2009 Side One



Vol. IX STEREO

- I. TILL-The Angels
- 2. I KNOW-Barbara George
- 3. YOU WERE MINE—The Fireflies
- 4. TRIANGLE-Janie Grant
- 5. STICKSHIFT—The Duals

SANAGOO AND INTERNATIONAL LITTLE PERY H



ORIGINAL OLDIES - Vol. IX

SPB 2009 Side Two



Vol. IX STEREO

- I. SWEETEST ONE-The Crests
- 2. IN THE STILL OF THE NIGHT-5 Satins
- 3. CHAPEL OF LOVE-The Dixiecups
- 4. COULD THIS BE MAGIC-The Dubs
- 5. REMEMBER—The Shangrailas

SANINGOOARD INTERNATIONAL LITTLE PEREY H.

SLAM

WELCOME ABOARD AND HAVE FUN WITH FRENCHIE

2671 Side 1 Compatible Stereo can be played on any phonograph

- 1-SOUS LE CIEL DE PARIS
- 2-LA SEINE
- 3- J'ATTENDRAI
- 4- LA COMPLAINTE DU PAUVRE GENS
- 5-LA MER
- 6-MADEMOISELLE DE PARIS

7931 East Drive Harbor Island Miami Beach 41 Florida

SLAM

WELCOME ABOARD AND HAVE FUN WITH FRENCHIE

2671 Side 2 Compatible Stereo can be played on any phonograph

- 1- SOUS LES PONTS DE PARIS
- 2- QUE RESTE -T- IL DE NOS AMOURS?
- 3-FASCINATION
- 4- MILORD
- 5-LA COMPLAINTE DE LA BUTTE
- 6-ALOUETTE

7931 East Drive Harbor Island Miami Beach 41 Florida





Side 2



TR-18

(TARANTELLA)

- 1-BUTCHER BOY
- AL-DI-LA
- 3-SORREN
- 4- CHE-LLA-LLA
- 5. START FACH DAY WITH A SONG
 - (IMITATION OF DURANTE) BY: TONY CICCO
- 6-OH MARIE
- 7-REGINELLA-CAMPANOLA

All Vocals By: " GI-GI"

Music By TONY CICCO

RECORD TO HOL

TOGETHER AGAIN CLIFFIE STONE AND THE COUNTRY HOMBRES





T-5073 (T1-5073)

- I. TOGETHER AGAIN (BMI-2:25) (Buck Owens)
- 2. IT'S SUCH A PRETTY WORLD TODAY (BMI-2:25) (Dale Noe)
- 3. THINK OF ME (BMI-2:25) (Don Rich-Estrella Olson)
- 4. CRYING TIME (BMI-2:39) (Buck Owens)
- 5. DEL RIO (BMI-2:40) (Margie Warren)

4FB IN 11.8.4

CLIFFIE STONE AND THE COUNTRY HOMBRES





T-5073 (T2-5073) 2

- I. IT SHOULD BE EASIER NOW (BMI-3:25) (Willie Nelson)
- 2. THERE GOES MY EVERYTHING (BMI-3:05) (Dallas Frazier)
- 3. INVISIBLE TEARS (BMI-2:02) (Ned Miller-Sue Miller)
- 4. BEHIND THE TEAR (BMI-2:37) (Ned Miller-Sue Miller)
- 5. DO WHAT YOU DO DO WELL (BMI-2:40) (Ned Miller)

IAN WHITCOMB

IAN WHITCOMB'S MOD, MOD, MUSIC HALL

- I. POOR LITTLE BIRD (BMI-2:02) (lan Whitcomb)
- 2. GOT A DATE WITH AN ANGEL (ASCAP-1:19)

(Waller-Tunbridge-Grey-Miller)





T-5042 (TI-5042)

3. THE NIGHT I APPEARED AS MACBETH (ASCAP-3:01)

(William Hargreaves)

4. AUGUST, 1914 (BMI-1:54) (Col. Weston-Jarvis)
5. CONEY ISLAND WASHBOARD (ASCAP-1:33)

(Durand-Adams-Nestor-Shugart)

6. MOTHER! MOTHER! WHAT A NAUGHTY BOY

AM I (ASCAP-2:25) (Harper-Haines & Parr-Davis)
7. THE JUNKMAN RAG (ASCAP-1:58)

(Roberts-Smith-Mierisch)

8. THE SWEETHEART OF SIGMA CHI (ASCAP-3:20)

(F. Dudleigh Vernor-Byron D. Stokes)

IAN WHITCOMB

IAN WHITCOMB'S MOD, MOD, MUSIC HALL





T-5042 (T2-5042) **2**

I. THE AWFUL TALE OF MAGGIE MAY

(PD-3:02) (Traditional)

WHERE DID ROBINSON CRUSOE GO WITH FRIDAY ON SATURDAY NIGHT (ASCAP-1:44) (Lewis-Young-Meyer)

SAUCY SEASIDE SUE (BMI-1:45) (I. T. Whitcomb)

REINDEER - A RAGTIME TWO STEP (ASCAP-3:45) (Joseph F. Lamb)

5. IDA! SWEET AS APPLE CIDER (PD-1:58)

(Eddie Munson-Eddie Leonard)

6. THAT RAGTIME SUFFRAGETTE (PD-2:22) (Traditional)

8. YOUR BABY HAS GONE DOWN THE PLUG HOLE (BMI-2:03) (Prof Seigfried Gildenblatten)

YELLOW UNDERGROUND IAN WHITCOMB





T-5071 (TI-5071) 1

- I. LUCKY JIM (BMI-2:40) (Bowers-Horwitz-Nouveau)
- 2. COLLEGE LIFE (BMI-2:00)
 (Porter Emerson Browne-Henry Frantzen)
- 3. LUSCIOUS SLICES (BMI-3:16) (F. Arthur Nouveau)
- 4. MEMORIES OF AN OLD SOLDIER (BMI-12:25) (I. T. Whitcomb)

YELLOW UNDERGROUND



T-5071 (T2-5071)

2

I. THEY'RE WEARING 'EM HIGHER
IN HAWAII (ASCAP-3:12)
(Joe Goodwin-Halsey K. Mohr)
2. I'YE BEEN ILL (BMI-2:45) (I. T. Whitcomb)
3. THEY GOTTA QUIT KICKIN' MY DAWG AROUN' (ASCAP-2:55)

(Webb M. Oungst-Cy Perkins)
4. SANDCASTLE - A DAY BY THE SEA (BMI-3:18)
(F. Arthur Nouveau)

5. SADIE SALOME GO HOME! (ASCAP-1:57)
(Edgar Leslie-Irving Berlin)

6. THE END OF ME OLD CIGAR (ASCAP-1:55)
(R. P. Weston-Worton David)

7. PURPLE PASSAGE - AN EPILOGUE (BMI-2:10) (I. T. Whitcomb)

SEXUAL PLEASURES FILM DOCUMENTARY SERIES

SIDE #1

- 1. INTRODUCTION
- 2. KEEL #1 SOUND TRACK

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SEXUAL PLEASURES FILM DOCUMENTARY SERIES

SIDE #2

1. REEL #2 SOUND TRACK
2. REEL #3 SOUND TRACK (PART 1)

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ME WILLIAM WILLIAM 17

Progress by P. U. WINGEY

SEXUAL PLEASURES FILM DOCUMENTARY SERIES

SIDE #3

1. REEL #3 SOUND TRACK (PART 2) 2. REEL #4 SOUND TRACK
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SEXUAL FLEXBURES FILM DOCUMENTARY SERVES

SIDE #4

1. REEL #5 SOUND TRACK

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(A-Z102B)



THE JACK D'JOHNS 46 AUSTIN STREET NEWTONVILLE, MASS. 01260

HAPPINESS IS THE Jack D'Johns

SIDE ONE:

Sweet Caroline — Stonebridge Music Inc. — 3:12
Buglers Holiday — Mills Music Inc. — 1:20
Love Story — Famous Music Inc. — 4:11
Caravan — American Academy of Music Inc. — 4:11
Aquarius/Let the Sunshine In — United
Artists Music Co., Inc. — 4:43

THE JACK D'JOHNS 46 AUSTIN STREET NEWTONVILLE, MASS. 01260

Jack D'Johns

Hitchin 'a Ride — *Intune Inc.* — 1:54 Trumpet Medley — 4:44:

SIDE TWO:



Cherry Pink and Apple Blossom White — Chappell & Co. Inc.
Java — Tideland Publishing Co.

Sugar Blues — Clarence Williams Publishing

Taste of Honey — Songfest Music Inc.

Circiribin — Boston Music Co.

Brasilia - Almo Music Corp. - 1:24

One of Those Songs - Duchess Music

Corp. - 2:25

Put a Little Love in your Heart

- Duchess Music Corp - 3:48



LSP 2150

JAMES MICHENER'S FAVORITE MUSIC OF HAWAII

1-BEYOND THE REEF (Jack Pitman) 2-HAWAIIAN WAR CHANT (Ta-Hu-Wa-Hu-Wai)

3-BLUE HAWAIT (Robin-Rainger)

6—ALOHA UE

1, 3, 5, 6. Orchestra and Chorus office direction of Jack de Mello

2. The Marie Tarangi Trio and Orchestra and Chorus under the dir. of Jack de Mello

4. The Marie Tarangi Trio under the dir. of Jack de Mello

4. The Marie Tarangi Trio under the dir. of Jack de Mello

5. TEREO CHARCAS REGISERS AREAS AREAS REGISERS AREAS A

"STEREO DRTHOPHONIC"

FIDELITY



LSP 2150 JAMES MICHENER'S FAVORITE MUSIC OF HAWAII



(Farewell for Just a While)

1, 2, 4, 5, 6 Orchestra and Chorus
under the dir. of Jack de Mello
3 7 The Marie Tarangi Trio under the
direction of Jack de Mello

MARCAS
25

MARCAS
25

MARCAS
26

MARC

Mockingbird

records ---

LOVESTAR: Music From The Heart JIM SIMS



Produced By: Heber Johnson (VPAG-LS-785-A)

- 1. HELP ME TO BE ME
 Composed by Jim Sims; Arr. By: John Beal
 Sonshine Publications. ASCAP
- 2. AS THE BABY CRIES
- 3. MOMENT BY MOMENT
- 4. THE PROMISE
- 5. LORD, LET ME BE A FRIEND

Mockingbird

records -

LOVESTAR: Music From The Heart JIM SIMS



Produced By: Heber Johnson (VPAG-LS-785-B)

- 1. LOVESTAR
- 2. ENOUGH TO MAKE THE STARS SHINE
- 3. LORD OF LOVE
- 4. NOW ONE LOVE IS TWO
- 5. EASTER
- 6. MUSIC AND MAGIC

KITT-TEN records

LADO A STEREO



KILP 10

ALFA 5

- 1. Se Cumplira Nuestro Sueño Balada (Felix S. Olivo)
- 2. Si Usted Quiere continuar Discorengue (Felix S. Olivo)
 - 3. Un Atardecer Balada (felix S. Olivo)
 - 4. Destino Cruel Merengue (Kamjee Duarte)

DISTRIBUIDO POR KITT TEN 134 - 38 Street Brooklyn, N.Y. 11218 (212) 438-8315

KITT-TEN records

LADO B STEREO



KILP 10

ALFA 5

- 1. Ese No Me Gusta Merengue
- 2. Yo Quiero Un Corazón Balada (Felix S. Olivo)
- 3. Cosas De La Guitarra Merengue (D.R.)
 - 4. Mamá Balada (Felix S. Olivo)

DISTRIBUIDO POR KITT TEN 134 - 38 Street Brooklyn, N.Y. 11218 (212) 438-8315



THE FESTIVAL SYMPHONY ORCHESTRA

331/3 RPM



XTV 86216



4. HERBERT: MARCH OF THE TOYS FROM "TOYLAND"

6. GOUNOD: FUNERAL MARCH OF A MARIONETTE 7. ELGAR: POMP AND CIRCUMSTANCE









STIRRING MARCHES THE FESTIVAL SYMPHONY ORCHESTRA

SIDE 2 331/3 RPM



XTV 86217



- 1. PROKOFIEV: MARCH FROM "THE LOVE FOR
- 2. VERDI: TRIUMPHAL MARCH FROM "AIDA"
- 3. SCHUBERT: MARCHE MILITAIRE BERLIOZ: RAKOCZKY MARCH
- WAGNER: "TANNHAUSER" FEST MARCH
 - TCHAIKOVSKY, MARCHE SLAV



Marcas Reg. Printed in U. S.A.



THE FESTIVAL SYMPHONY ORCHESTRA

1. BORODIN: POLOVTSIAN DANCE NO. 2

SIDE 331/a RPM



CSP 186 XTV 86204





3. BORODIN: NOCTURNE FOR STRINGS

4. RACHMANINOFF: 18th VARIATION FROM "RHAPSODY ON A THEME OF PAGANINI"

5. CHOPIN: POLONAISE IN A-FLAT MAJOR 6. RAVEL: PAVANE FOR A DEAD PRINCESS









ALBUM No. 2

GREAT LOVE THEMES THE FESTIVAL SYMPHONY ORCHESTRA

SIDE 2 331/3 RPM



CSP 186 XTV 86205

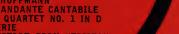


OFFENBACH: BARCAROLLE FROM "TALES OF HOFFMANN"

3. TCHAIKOVSKY: ANDANTE CANTABILE FROM STRING QUARTET NO. 1 IN D

4. DEBUSSY: REVERIE

WAGNER: LIEBESTODT FROM "TRISTAN AND ISOLDE"







Marcas Reg. Printed in C





JUKE BOX SATURDAY NIGHT

1. MELODY OF LOVE SAMMY KAYE

DS 664 STEREO



SIDE 1 XSM 153136

- 2. JUKE BOX SATURDAY NIGHT THE MODERNAIRES
- 3. WHAT IS THIS THING CALLED LOVE
- 4. MANHATTAN
- JIMMY DORSEY AND HIS ORCHESTRA
- 5. LET'S DANCE BENNY GOODMAN AND HIS ORCHESTRA

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO



JUKE BOX SATURDAY NIGHT

 MY DREAMS ARE GETTING BETTER ALL THE TIME LES BROWN AND HIS ORCHESTRA

DS 664 STEREO



SIDE 2 XSM 153137

- 2. TUXEDO JUNCTION
- GENE KRUPA AND HIS ORCHESTRA
- 3. WOODCHOPPER'S BALL
 - WOODY HERMAN AND HIS ORCHESTRA
- 4. CIRIBIRIBIN (They're So In Love)
 HARRY JAMES AND HIS ORCHESTRA
- 5. IN A SENTIMENTAL MOOD DUKE ELLINGTON AND HIS ORCHESTRA

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO



ALL TIME GOLDEN HITS

1. COME ONA MY HOUSE ROSEMARY CLOONEY

DS 663 STEREO



SIDE 1 XSM 153134

- 2. SINGING THE BLUES GUY MITCHELL
- 3. CRY
 - JOHNNY RAY
- 4. DIAMONDS ARE A GIRL'S BEST FRIEND
- 5. IF I DIDN'T CARE
 THE INK SPOTS

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO



ALL TIME GOLDEN HITS

1. THAT LUCKY OLD SUN FRANKIE LAINE

DS 663 STEREO



SIDE 2 XSM 153135

- 2. DID YOU EVER SEE A DREAM WALKING?
- BING CROSBY
 3. LAVENDER BLUE
 - DINAH SHORE
- 4. LOVER COME BACK TO ME
- NELSON EDDY

 5. BLUEBERRY HILL
 GENE AUTRY

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO



BENNIE MOTEN K.C. ORCH. 1929 - 31

- 1. EVERYDAY BLUES (Yo Yo Blues)
- 2. BOOT IT
- 3. MARY LEÉ
- 4. SWEETHEART OF YESTERDAY



IAJRC 7

SIDE 1

- 5. HERE COMES MARJORIE
- 6. PROFESSOR HOT STUFF
- 7. YA GOT LOVE (vr Jimmy Rushing)
- 8. I WANNA BE AROUND MY BABY ALL THE TIME (vr Jimmy Rushing)

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS



HARRY DIAL QUARTET 1946

- 1. SWING RENDEZVOUS
- 2. JOY JUICE BLUES 3. PRINCE'S BOOGIE
- 4. GULLY LOW

IAJRC 7



SIDE 2

- 5. SUMMERTIME
- 6. HOW AM I TO KNOW

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS



ARISTA RECORDS

TONY ORLANDO & DAWN SKYBIRD

AL 4059 (AL 4059 SA) @ 1975 Arista Records, Inc.



SIDE 1 33 1/3 RPM

1. SKYBIRD - 3:30 (Bruce Roberts/Carole Bayer Sager)

2. JOLIE - 4:05 (irwin Levine/L. Russell Brown)

COME BACK BILLIE JO - 2:57

(Mitch Murray/Tony Macaulay)
4. PERSONALITY — 3:37
(Lloyd Price/Harold Logan)

5. KELLY BLYE — 4:20 (Irwin Levine/L, Russell Brown)

Produced By Hank Medress & Dave Appell for Medress & Appell Productions, Inc.



ARISTA RECORDS

TONY ORLANDO & DAWN SKYBIRD

AL 4059 (AL 4059 SB) ® 1975 Arista Records, Inc.



SIDE 2 33 1/3 RPM

- 1. ALL IN THE GAME 3:12 (Dawes/Sigman)
- 2. DANCE TO THE MUSIC 2:36 ()rwin Levine/L. Russell Brown)
- 3. DID YOU EVER THINK SHE'D GET AWAY FROM YOU 2:37
- (Richard Snyder)
 4. STRAIGHT AHEAD 3:30
- (Dave Appell/Fran Robins)
- 5. THAT'S THE WAY A WALLFLOWER GROWS—2:57 (Dave Appell/Sandy Linzer)

Produced By Hank Medress & Dave Appell for Medress & Appell Productions, Inc.



3-MR. LUCKY (Vocal) (Mancini-Livingston-Evans)

(Title theme of Blake-Edward's prod.

"Soldier in the Rain") (Henry Mancini)

5—(I Love You and) DON'T YOU FORGET IT

(Mancini Stillman)

6—SONG ABOUT LOVE

(Mancini-Stillman)

6—SONG ABOUT LOVE

(Mancini-Stillman)

MONO DYNAGROOVE

(Mancini-Stillman)



The Orchestra and Chorus of Henry Mancini

LPM 2990

SIDE 2

(Theme from The Richard Boone Show) 1-HOW SOON (Mancini-Stillman)

ANKIE AND JOHNNIE" SONG

(from the wiss-Universal prod.

(Mancini-Mercer)

E LOVE

Who Cartney)

6-bies MONO DYNAGROVE

MARCA(s)

AEGISTRADA(S) • RADIO CORPORATION OF AMERICA.



HENRY MANCINI

ST - 5015 - A



STEREO 331/3 R.P.M.

- 1. MOON RIVER (Mancini-Mercer)
- 2. PINK PANTHER THEME (Mancini)
- 3. DEAR HEART (Mancini-Evans-Livingston)
- (Lowden) IEME FROM MR. LUCKY (Mancini)
- 6. DREAMSVILLE (Mancini)

ST - 5015

ST - 5015

CALIF.

CALIF.



HENRY MANCINI

ST - 5015 - B



STEREO 33% R.P.M.

- 1. PETER GUNN THEME (Mancini)
- 2. DAYS OF WINE AND ROSES (Mancini-Mercer)
- 3. CHARADE (Mancini-Mercer)
- A. WEEKEND PASS (Lowden)
- 5. BABY ELEPHANT WALK (David-Mancini)

ST - 5015

ST - 5015

BY BUDGET SOUND COMPANY. L. A. CHAP.

THE LITTLE DRUMMER BOY THE HARRY SIMEONE CHORALE

MCA RECORDS

MCA-15006 KS 5 3450 A

SIDE 1

1. THE LITTLE DRUMMER BOY (Simeone-Davis-Onorati) 2. HALLELUIAH Adapt by Harry Simeone

3. TWAS THE NIGHT BEFORE CHRISTMAS

(Ken Darby)
4. WHAT CHILD IS THIS?

(Ken Darby)

4. WHAT CHILD IS THIS?
(Arranged by Harry Simeone)
5. CAROL OF THE BELLS
(Arranged by Peter Wilhousky)

(Arranged by Peter Wilhousky)

(Arranged by Peter Wilhousky)

THE LITTLE DRUMMER BOY THE HARRY SIMEONE CHORALE

MCA RECORDS

MCA-15006 KS 5 3450 B

SIDE 2

1. O BAMBINO (One Cold and Blessed Winter) (Velona-Capra) 2. THE FIRST CHRISTMAS CAROL

(Harry Simeone)
3. MARY'S LITTLE BOY CHILE (Jester Hairston)

4. CHRISTMAS IS A BIRTHDAY

4. CHRISTMAS IS A BIRTHDAY
(Mannina-Deutsch)
5. CHRISTMAS TREE
(Harry Simeone)
6. SING OF A MERRY CHRISTMAS
(Simeone-Sahner)

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CHR.



ARISTA

AB 4164 BAI (AB 4164 SA) (P) 1978 Arista Records Inc.

BARRY MANILOW

EVEN NOW

SIDE 1 33 1/3 RPM



	COPACABANA (AT THE COPA) / (B. Manilow & B. Sussman)	(4:08)
		(0.00)
	SOMEWHERE IN THE NIGHT (W. Jennings & R. Kerr)	(3:26)
	A LINDA SONG (B. Manilow & E. Anderson)	(3:20)
4.	CAN'T SMILE WITHOUT YOU	(3:13)
	(D. Martin & C. Arnold)	
	LEAVIN' IN THE MORNING (B. Manilow & M. Panzer)	(3:25)
	WHERE DO I GO FROM HERE	(3:07)

PRODUCED BY RON DANTE & BARRY MANILOW

Unauthorized duplication is a violation of applicable laws.



ARISTA

AB 4164 (AB 4164 SB) BARRY MANILOW EVEN NOW

SIDE 2 -33 1/3 RPM

P 1978 Arista Records, Inc.

1.	EVEN NOW (B. Manilow &	M. Panzer	
2.	I WAS A FOO		C

(3:28)

2. I WAS A FOOL (TO LET YOU GO) (B. Manilow & M. Panzer) (3:29)

3. LOSING TOUCH
(B. Manilow, B. Sussman, J. Feldman)

(2:40)

4. I JUST WANT TO BE THE ONE IN YOUR LIFE (M. Price & M. Panzer)

(3:39)

5. STARTING AGAIN (B. Manilow & M. Panzer) (2:40)

6. SUNRISE (B. Manilow & A. Anderson)

(3:16)

PRODUCED BY
RON DANTE & BARRY MANILOW

Unauthorized duplication is a violation of applicable laws.



Epic

CHASE PURE MUSIC

KE 32572 STEREO



SIDE 1 AL 32572 P 1974 CBS, Inc.

- 1. WEIRD SONG #1 5:38 -B. Chase-
- 2. RUN BACK TO MAMA 3:11
- -B. Chase J. Peterik-
- 3. TWINKLES 7:12
 - -B. Chase-



Epic

CHASE PURE MUSIC

KE 32572 STEREO



SIDE 2 BL 32572 P 1974 CBS, Inc.

- 1, BOCHAWA 5:47
 - -B. Chase-
- 2. LOVE IS ON THE WAY 3:45
 - -J. Peterik-
- 3. CLOSE UP TIGHT 7:36
 - -B. Chase-



Side | RS-111874-A 331/3 RPM

VIRTUE RECORDING STUDIOS

1618 N. Broad St., Phila., Pa. 19121

(215) PO 9-9479

- 1. THANK THE LORD-3:00
- 2. DON'T QUIT-3:35
- 3. OH MOTHER, PRAY FOR ME-2:28
- 4. OH YES I'M GOIN'-2:33
- 5. ON MY WAY TO HEAVEN-2:38



VIRTUE RECORDING STUDIOS

1618 N. Broad St., Phila., Pa. 19121

(215) PO 9-9479

- 6. YOU CAN'T HURRY GOD-4:27
- 7. NEW BORN SOUL-2:39
- 8. HE'S GOOD LORD-3:01
- 9. WE'RE MARCHING LORD-3:04



577

SISTEMA COMPATIBLE





DUOTONE ESTEREO MASTER

GUITARRAS ELECTROSONICAS

- 1. -LA CARIOCA
- 2. -GALVESTON
- 3. -DEJA QUE VUELVA EL AMOR
- 4. -LIMITES DE ALABAMA
- 5. -ANNA
- 6. -BLUESETTE

BUDDY MERRILL, SU GUITARRA

 $^{he_{C_{N_{O}}}}_{\ell_{N_{V}}}_{\nu_{\ell_{N}\ell_{Z_{U\ell_{LA}}}}}_{\nu_{\ell_{N}\ell_{Z_{U\ell_{LA}}}}}_{\nu_{\ell_{N}\ell_{Z_{U\ell_{LA}}}}}_{\nu_{\ell_{N}\ell_{Z_{U\ell_{LA}}}}}_{\nu_{\ell_{N}\ell_{N}\ell_{Z_{U\ell_{LA}}}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}}}_{\nu_{N}\ell_{N}}^{\nu_{\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}}}_{\nu_{N}\ell_{N}}^{\nu_{\ell_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}}}_{\nu_{N}\ell_{N}}^{\nu_{N}\ell_{N}}}_{\nu_{\ell_{N}\ell_{N}}}^{\nu_{\ell_{N}\ell_{N}}}_{\nu_{\ell_{$



577

SISTEMA COMPATIBLE



DUOTONE



ESTÈREO MASTER

GUITARRAS ELECTROSONICAS

- 1. -PERFIDIA
- 2. -LOS VAIVENES DE TU MENTE
- 3. -WABASH BLUES
- 4. -SWINGIN SWEETHEARTS
- 5. -EL MANICERO
- 6. -HAVA NAGILA

BUDDY MERRILL, SU GUITARRA Y ORQUESTA

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PARA 05CO. 5 P

1. I GOT IT BAD AND THAT AIN'T GOOD
(D. Ellington-P. Webster) ASCAP 3:25

2. MY IDEAL
(Whiting-Chase-Robin) ASCAP 2:31

3. I REMEMBER YOU
(V. Schertzinger-J. Mercer) ASCAP 3:12

SM-509 (SM1-509)

4. SHANGRI-LA
(M. Malnick-R. Maxwell)

ASCAP 3:27

5. IT COULD HAPPEN TO YOU
(J. Van Heusen-J. Burke) ASCAP 2:50

6. SOMEBODY LOVES ME
(Gershwin-DeSylva-MacDonald) ASCAP 2:58

Orchestra Conducted by Jackie Gleason Trumpet Solos by Bobby Hackett

Capito

1. THE SONG IS ENDED (Irving Berlin)

2. ONCE IN A WHILE (M. Edwards-B. Green)

3. I CAN'T GET STARTED (V. Duke-I. Gershwin)

ASCAP 2:21

ASCAP 3:13

ASCAP 3:24

2

SM-509 (SM 2-509)

4. YESTERDAYS
(J. Kern-O. Harbach)

5. I'LL BE SEEING YOU (S. Fain-I, Kahal)

6. TIME ON MY HANDS
(Youmans-Adamson-Gordon)

ASCAP 3:04

ASCAP 3:01

ASCAP 3:07

Orchestra Conducted by Jackie Gleason Trumpet Solos by Bobby Hackett

Capitol



THE VERVE YEARS (1948-50)

CHARLIE PARKER

VE-2-2501

RECORD 1

Side 1

Stereo

1. REPETITION 2:55 (Hefti) ASCAP

(Parker) BMI

Intl.#2632 046
Ind. Intl.#2367 212

Originally produced by Norman Granz



THE VERVE YEARS (1948-50)

CHARLIE PARKER

VE-2-2501

RECORD 1

1. APRIL IN PARIS 3:03 (Harburg-Duke) ASCAP 2. SUMMERTIME 2:43 (Gershwin - Heyward) ASCAP 3. IF I SHOULD LOSE YOU 2:43

(Robin - Rainger) ASCAP (Rodgers-Hart) ASCAP

Side 2
Stereo
Intl.#2632 046
Ind. Intl.#2367 212

Norman Granz

POLYDOR INCORPORATED/810 SEVENTH AMERICA



THE VERVE YEARS (1948-50)

CHARLIE PARKER

VE-2-2501

RECORD 2

1. STAR EYES 3:26 (Raye-DePaul) ASCAP 2. BLUES (East) 2:42 (Parker) BMI

3. I'M IN THE MOOD FOR LOVE 2:48

(McHugh - Fields) ASCAP

Side 3
Stereo
Intl.#2632 046
Ind. Intl.#2367 213

Norman Granz
Norman Granz
Norman Granz
Norman Granz
Norman Granz
Norman Granz



VERVE YEARS (1948-50)

CHARLIE PARKER VE-2-2501

RECORD 2

1. MOHAWK 3:45 (Parker) BMI

2. MY MELANCHOLY BABY. 3:21

(Norton Burnett) ASCAP 3. LEAP FROG 2:26

(Parker) BMI

4. LEAP FROG

Side 4

Stereo

Inst. #2632 046

Inst. #2367 213

Norman Granz

SCEPTER RECORDS

*Not On Original Film Track

THE LOVE MACHINE Composed And Conducted By

Arty Butler
Album Produced By Neely Plumb

STEREO



SPS 595 A

+ HE'S MOVING ON (THEME FROM THE LOVE MACHINE) (MAIN TITLE) 2:51 VOCAL BY DIONNE WARWICKE THE WHITE FOX 3:13 NEW THREADS ON PARADE 1:50 AMANDA AND ROBIN IN LOVE 2:12 HOUSE PARTY, PART I 1:25 BACKSTAGE: THE CHRISTIE LANE SHOW 1:28 *AMANDA-VOCAL BY DIONNE WARWICKE 3:12 (Prod. By Burt Bacharach And Hal David) + Colgens Music Corp./ASCAP All Others Published By Screen Gems-Columbia Music /Ing V. 54 ST. N.Y. SCEPTER RECORDS INC

SCEPTER RECORDS

*Not On Original Film Track

THE LOVE MACHINE Composed And Conducted By

Arty Butler
Album Produced By Neely Plumb

STEREO!

SPS 595 B

LOVE CLOWN LOVE 1:53
HOUSE PARTY, PART II 2:13
AMANDA-VOCAL BY DIONNE WARWICKE 2:00
FAREWELL AMANDA 2:35
THE WHITE FOX RETURNS 1:41
* HE'S MOVING ON (THEME FROM
THE LOVE MACHINE) VOCAL BY
DIONNE WARWICKE 2:42 (Prod. BY
Burt Bacharach And Hall David)
+ Colgens Wilsis Lord ASC AP
All Others Published By Screen
Gems-Columb Music, Voc.

SCEPTER RECORDS IN



Kellogg's presents Big Band Classics

Side ADPL1-0438 (e)-A

- 1 Gowinight, My Love Benny Goodman and His Orchestra, Ella Fitzgerald, Voca/
- 2 After You've Gone—Count Barre and His Orchestra, Jimmy Rushing, Vocal
- 3 In the Mood-Glenn Miller and His Orchestra
- 4 I'm Beginning to See the Light—Duke Ellington and His Orchestra: Jova Sherrill, Vocal
- 5 I've Got the World on a String— Louis Armstrong and His Orchestra Louis Armstrong, Voca/

THE OF REAL PROPERTY AND THE PARTY AND THE PROPERTY AND THE PARTY AND TH



Kellogg's presents
Big Band Classics



Side B DPL1-0438 (e)-E

- Skylark-Hill Hines and His Orchestra, Billy Bokettini, 1980.
- Chatlanoogo Cinno Choo Glarin Miller and His Orchastra; Tex Beneke and The Modernaires, Vocal
- Opus Warnber One—Tammy Darsey and His Oronesira
- 4 On the Surry Side of the Street Lional Hampton and His Orchestrat Lional Hampton, Vega/
- 5 Begin the Bayulnu-Artiu Show and His Orchestia

Males and Come - Month by 0 1 1



BY ARRANGEMENT WITH ABC RECORDS, INC.

QJ-25291 SIDE A



331/3 RPM STEREO

Count Basie and The Mills Brothers Count Basie/The Mills Brothers

- 1. GENTLE ON MY MIND 2:39
- 2. GLOW WORM 2:21
- 3. SENT FOR YOU YESTERDAY AND HERE YOU COME TODAY 3:34
- 4. I'LL BE AROUND 2:40
- 5. EVERYDAY I HAVE THE BLUES 2:54

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

@ 1979. ABC Records



BY ARRANGEMENT WITH ABC RECORDS INC

QJ-25291 SIDE B



STEREO

Count Basie and The Mills Brothers
Count Basie/The Mills Brothers

- 1. BILLE AND SENTIMENTAL 3:30
- 2. UP A LAZY RIVER 3:27
- 3. DOWN-DOWN DOWN 2:3
- 4. AFRIL IN PARIS = 4:03

purifying that has been reproduction of this or ting some bited by ederal law and subject crimmal prosecution.

® 1979, ABC Records



1. I GIVE YOU MY LIFE 4:09 (Phipps) BraLife Music BMI

2. GREAT GETTIN' UP MORNING 3:43
Traditional (Arr: Kilby) BraLife Music BMI

S-1234-A Hi-Fi Compatible Stereo



S7515-A 33 1/3 Microgroove

3. SING A SONG OF LOVE, 2:56 (Phipps) BraLife Music BMI
4. GOD'S LOVE IS A MYSTERY 3:14 (Phipps) BraLife Music BMI
5. I LOVE THE LORD 2:34 (Phipps) BraLife Music BMI

ULTIMATE RECORDS, INC. San Jose, Ca. 95129 U.S.A. (P) 1979 Ultimate Records, Inc.



1. HALLELUJAH! HOW I LOVE TO SING HIS PRAISE 4:28
(Phipps) BraLife Music BMI

2. THERE'S A MAN WALKING 'ROUND TAKING NAMES 3:25

S-1234-A Hi-Fi Compatible

Stereo

Traditional (Arr: Kilby) BraLife Music BMI

S7515-B 33 1/3 Microgroove

3. THE OLD RUGGED CROSS 3:42 Bennard / Rodeheaver Company ASCAP 4. TODAY IS YOUR DAY 3:29 (Phipps) BraLife Music BMI 5. LOVE DIVINE 3:12 (Phipps) BraLife Music BMI

> ULTIMATE RECORDS, INC. San Jose, Ca. 95129 U.S.A. (P) 1979 Ultimate Records, Inc.



WOODY SHAW Eight Classic Jazz Originals



TUNING NOTE "Bb" CONCERT

- 1. Little Red's Fantasy
- 2. Katrina Ballerina
- Blues For Wood

3. Blues For Wood
4. The Moontrane
All Compositions by Woody Shaw

Approach to Jazz Improved

Approx Improved

Approx Improved

Approx Improved

Approx Improved

Approx Improved

Appr A PRODUCED BY JAMEY AEBERSON A PRODUCT OF JARREORDS



WOODY SHAW Eight Classic Jazz Originals



- 1. In Case You Haven't Heard
- 2. Tomorrow's Destiny
- 3. Beyond All Limits (Bossa Nova)

4. Beyond All Limits (Bossa Nova)

4. Beyond All Limits (Swing)

All Compositions by Woody Shaw

All Compositions by Woody Shaw

Approach to Jazz Rooto

A CED R Approach to EBERS A PRODER JAMEY AEBERSON A PRODUCT OF IN RICORDS



GENTLE BREEZE JON OWENS

Side One 102157



STEREO

1. SAIL AWAY
2. GOD HELP US ALL
3. BLESSED BE THE DAY
4. PSALM 1
5. THE ONLY WAY

GOSPEL DIVISION OF MUSICOL, INC., COLUMBUS, OHIO

6. FOOLS WISDOM



GENTLE BREEZE JON OWENS

Side Two 102158



Stereo

1. THANK THE LORD
2. JESUS IS COMING SOON
3. JULIE
4. I NEED THEE EVERY HOUR
5. ST. JOHN 16:33

GOSPEL DIVISION OF MUSICOL, INC., COLUMBUS, OHIO

STEREO

MARANATHA! SINGERS

Psalms Alive

MM0097A Printed in U.S.A.



SIDE ONE

Psalm 113 (Sing Together) 5:25 Tom Howard and Bill Batstone

Psalm 84 (How Lovely Is Your Dwelling Place) 5:37 Tom Howard

Psalm 92 (It Is Good To Give Thanks) 4:36
Tom Howard and Bill Batstone
Psalm 143 (In The Morning) 5:32
Bill Batstone
Psalm 40:1-6 (I Waited For The Lord) 4:51
Bill Batstone

All songs © 1983 by
Maranatha! Music
(ASCAP)

Music, P.O. Box 1396, Costa



MARANATHA! SINGERS

Psalms Alive

MM0097A Printed in U.S.A.

SIDE TWO

Psalm 23 (The Lord is My Shepherd) 4:20 Tom Howard

Psalm 148 (Praise The Lord From The Heavens) 4:30 Tom Howard and Bill Batstone

> Psalm 86 (Hear O Lord) 4:18 Tom Howard and Dori Howard

Tom Howard and Dori Howard

Psalm 131 (Stilled And Quieted My Soul) 4:57
Tom Howard

Psalm 19

(The Heavens Tell The Glory/God's Perfect Law) 6:42
Tom Howard and Bill Batstone

All songs © 1983 by
Maranatha! Music
(ASCAP)

Music, P.O. Box 1396, Costa Ness



SP-66 (SP-66-SB) ® 1979 Arista Records, Inc.



SHORT VERSION 33 1/3 RPM

THE ALAN PARSONS PROJECT

DAMNED IF I DO

(3:43)

(Eric Woolfson and Alan Parsons)

PRODUCED BY ALAN PARSONS FOR PROMOTION ONLY NOT FOR SALE



SP-66 (SP-66-SA) ® 1979 Arista Records, Inc.



LONG VERSION 33 1/3 RPM

THE ALAN PARSONS PROJECT

DAMNED IF I DO

(4:50)

(Eric Woolfson and Alan Parsons)

PRODUCED BY ALAN PARSONS
FOR PROMOTION ONLY
NOT FOR SALE



LB2 WD

5. הדליקו את האור 1:9 Lights On THE PERSON PROPERTY OF CRES INC מילים: ח. חפר בילים: מילים לחנים ועבודים: ד. זלצר Music & Arr.: D. Seltzer

(P) 1979 CBS Records Ltd.

MADE IN ISRAEL

TXW TINT









SIDE 1 33 % RPM

There it goes again THE THAT Ehud Manor וגוגו Gogo

Ehud Manor אהוד מנור עיר עצובה It's a sad city תרצה אתר Tirtza Atar

MADE IN ISRAEL THOU THAT יום שישי חזר Friday's back again אהוד מנור Ehud Manor

CAS AND ARE TRADEMARKS OF EBS INC. ברית עולם Covenant of love אהוד מנור Ehud Manor

(P) 1976 CBS Inc.



SIDE 2 אהוד מנור Ehud Manor אהוד מנור Ehud Manor אהוד מנור ביקוביץ פון דלי דולצינאה ביקוביץ באוב ביקוביץ שלוה ביקוביץ שלוה ביקוביץ שלוה ביקוביץ שלהי ביקוביץ שלהי ביעתי שתלכי ממני שלהי ביעתי שתלכי ממני באהוד מנור בישור ביבימון בישור ביבימון בישור ביבימון ביבימון





SONG FOR THE SONGS

1. שיר לשירים - גלי עטרי וחלב ודבש (ח. בן-זאב/ק. אשרת) (4:10) 2. שובי לים - אילנה אביטל (מ:33) (ווּי בן־זאב/ש. לוי)

ROH 718 ACUM



Side 1 STEREO 33

אני אפסש אניין אורס אור אינים אור א

Rec

SONG FOR THE SONGS

1. תנו לי רוק ני רול - דני בסן (י. אשדות/י. ניצני) (4:33) 2. גלגל ענק - גלי עטרי וחלב ודבש (3:12)) (שי אור/קי אשרת)

ROH 718 ACUM

Side 2 STEREO 33



שני הפריכה – עפרה חזה (א. דיין/צ. פיק) (2:25) שור הפריכה – עפרה חזה (א. דיין/צ. פיק) (2:25) א היי דנה – אילנית (מ. קינן/ש. לוי) (מ. איינשטיין/ש. קראוס) (מ. איינשטיין/ש. קראוס) (מ. איינשטיין/ש. קראוס) (מ. איינשטיין/ש. קראוס) (מ. איינשטיין/ש. לוי) (מ. איינשטיין/ש. איינשטיין/ש. לוי) (מ. איינשטיין/ש. לוי) (מ

PHONO PROMISE OF THE WORK REPRODUCED RESERVED. COPYING PUBLIC RESERVED. AND PROMISE OF THE WORK PERSONAMITE AN



1. ביתי אל מול גולן (ג. אלתרמן/עממי) - 2. עפור מצחק זהב שחורי (א. חלפי/י. רכטר) — 3. תכול המשפח תיי (נ. אלתרמן/עממי) — 4. זמר אהבה לים (ר. אליעו/ א. ארגוב) -- 5. השעות הקטנות של הלילה (י. גמוו/י. וראי) עבודים: אכנר פנר י יוני דכפד יי שם-שוב לוי (P) 1977 Litratone Itd.

PHONODOR

THE WORK REPRODUCED RESERVED. COPYING PUBLIC PERFORMANCE AND PRODUCED RESERVED. COPYING PUBLIC PERFORMANCE PERFORMAN

ארץ ישראל חישנה והמובה הלם ניי GOOD OLD ERETZ ISRAEL VOL. III

1. אותר (א. אסף/י. גורדון) -- 2. אנו ניפגש (ב. פנחסי/ י. יצחקי) — 3. מאחורי השער (ח.ג. ביאליק/א. קגר) — 4. עין נדייי (א. פרץ/ד.ש. אהרוני) 5. חופים (נ. יונתו/ג. היימו) עברדים: אכנר פנר יי שם-שוב לוי (P) 1977 Litratone Itd.



ACUM EZZE



1. Bo'ee Beshalom בואי בשלום - ר' ש. קרליבך

2. Me'en Olam Haba מטורתי - מעין עולם הבא - 2

3. Yom Ze Mekhubad מטורתי - מטורתי 3. יום זה מכובד 4. Dror Yikra לייב גלנץ — לייב 4.

THE OMICE OF THE ASCORDIED WORK RESERVED 5. Harahaman Hu Yanhilenu — 5. הרחמן הוא ינחילנו

פ. קהתי 6. Menuha Vesimha שמחה 6. מנוחה ושמחה

בן ציון שנקר

עיבודים: מרטין מוסקוביץ

מילים: מהמקורות



FOLK SONGS
OF ISRAEL

1. EVENING OF ROSES — THE PARVARIM

2. THE EUCALYPTUS GROVE — NAHAL SINGERS

3. GRAPEFRUIT — ALIZA AZIKRI 4. HONEY — HEDVA

& DAVID 5. THE WANDERING SONG - CHAVA ALBER-STEIN 6. FROM MT. SCOPUS - YEHORAM GAON 7. DONA

DONA - NAMA HENDEL

צד Side 1



64820 A

33

שירי־עם ישראליים

1. ערב של שושנים --- הפרברים 2. חורשת האקליפטוס שנות הווי של הנח"ל 3. אשכולית — עליזה — 4. דבש -- חדוה ודוד 5. זמר נודד --עזיקרי חוה אלברשטיין 6. מעל פסגת הר הצופים - יהורם גאון 7. דונה דונה -נחמה (הלנה) הנדל

> MADE IN ISRAEL תוצרת ישראל

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FOLK SONGS
OF ISRAEL

1. KINNERET — CHAVA ALDED
THE NUT ORGEN THE NUT ORCHARD - THE PARVARIM 3. SORROW

- MOUSTAKI 4. I HAVE A GARDEN - SHULLE HEROLD

5. MOONRAY — YEHORAM GAON 6. BEAUTIFUL NIGHTS OF CANA'AN - OSNAT PAZ, GIVATRON

7. EVENING AGAIN - SHIMON BAR & ALIZA KASHI

Side 2 צד



64820 B

33

שירי־עם ישראליים

1. כנרת - חוה אלברשטיין 2. אל גינת אגוז הפרברים 3. זמר נוגה -- מוסטקי 4. יש לי גן --שולי הרולד 5. סרן סחר -- יהורם גאוו 6. יפים הלילות בכנען - אסנת פז, הגבעטרון וחמישיית גלבוע 7. ערב בא -- שמעון בר ועליזה קאשי

> MADE IN ISRAEL תוצרת ישראל

















השירים הגדולים של 30 השנים The Great Songs of the Last 30 Years

ACUM 3320

תקליט 1



Stereo-Mono 2 × BAN 14723 Side 2 TY

1. יא משלטי — י. מוהר, מ. וילנסקי Ya Mishlaty 2. עין גדי .- א. פרץ, ש. דיבון `Ein-Gedy 3. סימונה מדימונה — ת. שלמוני, ש. ויספיש Simona Midimona

4. מול הר סיני - י. מוהר,־מ. וילנסקי Mul Har Sinai 5. ערב של שושנים — מ. דור, י. הדר Shel Shoshanim 3. השלע האדום - ח. חפר, י. זראי (א. ווייש)

Hasela Ha'adom

Lipa Lipa OF THE RECORDED WORK RESERVED Lipa Haeglon י. מוהר, א. לבנון - י. מוהר, א 8. בגלל מסמר - נ. שמר, נ. שמר

Hakol Biglal Masmer



ל. בשעות חקטנות של הלילה -- : גמזו, י. זראי (א. לבנון) Basha'ot Haktanot Shel Halayla פ. פיץ אחד של כושר -- י. גמזו, א. ארגוב



7588



2×BAN 14723 Side 4 TY

1. סתם יום של חול - י. גמזו, ש. ישראלי (א. הלפרן)

3. ביתי אל מול גולן -- י. נצר, ח. ברקני Beyti El Mul Golan 2er Shel Narkisim י. טהר־לב, א. נצר - י. טהר־לב, א. נצר

RECORD PROHIBITED





8. החגיגה נגמרת -- נ. שמר, נ. שמר

Rutsi Shmulik Kore Lakh

ל. טליחות — ל. גולדברג, ע. לרר (י. גרציאני)





הבה נגילה (א. צ. אידלסון) הפרברים

1. הבה נגילה (א. צ. אידלסון) הפרברים
2. מחר (נעמי שמר) חוה אלברשטיין 3. נאצר מחכה לרבין (ח. חפר – עממי – ד. קריבושי) מייק מייק מחכה לרבין (ח. חפר – עממי – ד. קריבושי) מייק מייק בורשטיין 4. ערב של שושנים (מ. דור – י. הדר) הפרברים בורשטיין 4. ערב של שושנים (מ. דור – י. הדר) הפרברים אנחור ועבור (י. מוהר – מ. וילנסקי – מ. לבדרן) חבורת מיילואים 6. הכותל (י. גמזו – ד. זלצר) גאולה גיל בוד ביילואים 6. הכותל (י. גמזו – ד. זלצר) גאולה גיל בוד בודעו ב



33

HAVA NAGILA

1. HAVA NAGILA - The Parvarim 2. TOMORROW -Chava Alberstein 3. NASSER WAITS FOR RABIN - Mike Burstein 4. EVENING OF ROSES - The Parvarim 5. WE WILL PASS THE STRAIGHTS - The Reservists 6. THE WALL - Geula Gill

> MADE IN ISRAEL תוצרת ישראל

הבה נגילה הבה הבידו או הבר הבידו או או או הבר הבידו הבר הבידור הבר הבידור המתחת המת - י. דן) יואל דן ושלישייתו 5. למנצח שיר מזמור (תהילים -ד. זלצר) גאולה גיל 6. מחרוזת: הבאנו שלום עליכם - ארצה THE DE THIS RECORD PROHIBITED עלינו (נבון) – אלה חמדה לבי – ישמחו השמים – רד הלילה (אורלנד - עממי) - דוד מלד ישראל (זעירא) - הפרברים

SIDE 2 TY

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S 63479

33

HAVA NAGILA

1 JERUSALEM OF GOLD - Shulie Nathan 2, TSENA, TSENA - The Parvarim 3. THERE IS A CITY - Osnat Paz 4 SHARM-A-SHEIKH - Yoel Dan & His Trio 5. TO THE VICTOR - Geula Gill 6. MEDLEY: Hayvaynu Shalom Aleichem, Artsa Aleenu, Eleh Chemdah Libee/Yismehu Hashamavim/Rad Halaila, David Melech Israel - The Parvarim

> MADE IN ISRAEL תוצרת ישראל



חוה אלברשטיין

משירי ארץ אהבתי

UNAUTHORIZED PUBLIC PERFORMANCE RECORDED WORK RESERVED 1. שחמט (ח. לוין - א. כגן) 2. כל יום אני מאבדת ור. גבעון — דינור — מ. וילנסקי) 3. לישון לבד (ד. אילת מ. כספי) 4. אולי ראיתם את הרוח (ל. נאור — מ. אמר — ריליו) 5. ילדי איננו ילד עוד * (י. גמזו -- ח. ברקני) 6. אלעזר

בן יהודה (י. לונדון - מ. כספי) עיבוד ונצוח: אלכס ווייס * עיבוד: א. שפירוביץ

Side 2 TY

90



S 63802

63802

CHAVA ALBERSTEIN — SONGS OF MY BELOVED COUNTRY

1. Shachmat (Ch. Levin - A. Cagan) 2. Kol Yom Anee Me' Abedet (R. Giv'on - Dinur - M. Wilensky) 3. Lishon Levad (D. Eilat - M. Caspi) 4. Oolay Re'item et Haroo-

Anarillo) 5. Yaldee Eyneno Yeled Od * (Y. Gamzu — C. Barkani) 6. Elyezer Ben

Yehuda (Y. London - M. Caspi) Arranged & Conducted by Alex Weiss

* Arr. by E. Shapirovitz

MADE IN ISRAEL





ARIK EINSTEIN / אריק איינשטיין A COLLECTION / אריק איינשטיין א A COLLECTION / אריק איינשטיין א ACUM

- 1. So Good to Have You Back Y.Rotblit/S.Chanoch
- 2. I See Her (On Her way to School) Y.Rotblit/M.Gavrielov
- 3. Why Take It to Heart A.Einstein, S.Chanoch/S.Chanoch
- 4. Get out of It Y.Rotblit/M.Gavrielov
- 5. Mother Earth Y.Rotblit/M.Gavrielov
- 6. There Will Still Be A.Einstein/A.Einstein

- כנות מים שבאת הביתה י. רוטבליט/ש. חבוד
- אני רואה אותר בדרך לנמנסיה י. רוטבליט/מ. גבריאלוב למה לי לכחת ללב
 - א.איינשטיין, ש.חנוד/ש.חנוד
 - 4. צא מוה י. רוטבליט/מ. גבריאלוב
 - 5. אמא אדמה י. רוטבליט/מ. גבריאלוב
 - 6. עוד יהיה
 - א. איינשטיין/א. איינשטיין

1978 Litratone Ltd.

ARIK EINSTEIN / PURIS PORTING A COLLECTION / POP'S SIDE 2 33 STEREO 1. What Of Me

- 1. What Of Me A.Einstein, S.Chanoch, S.Kraus, J.Katz/S.Chanoch, S.Kraus, J.Katz
- 2. An Ordinary Love Song A.Einstein/Y.Rechter
- 3. It's The Same Love A.Einstein/Y.Rechter
- 4. Peasant Time
- L.Goldberg/M.Gavrielov 5. I Love You Today
- A.Einstein/M.Gavrielov
- 6. Slow Down A.Einstein/M.Gavrielov

- ב. מה איתי
- א. איינשטיין, של חבוד, ש. קראום, ג'. כץ/ש. חבור, ש. קראום, ג׳. כק
 - 2. שיר אהכה סמנדרמי א. איינשטיין/י. רכטר
 - זו אותה האהכה א. איינשטייו/י. רכטר
 - 4. הומן הכפרי ל. גולדברג/מ. גבריאלוב
- 5. אני אוהב אותך היום א. איישנטייו/מ. גבריאלוב
- 6. פע לאמ
- א. איישנטיין/מ. גבריאלוב

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1. הי, אני כבר לא תינוק לחן: עדה נסטוביץ'

2. ריח של שוקולד לחן: יוני רכטר 3. ריבים קטנים לחן: שפי ישי 4. כשאומרים

5. כמו ים לחן: יוני רכטר 6. האיש עם השערות 7. גן סגור לחן: יוני רכטר

8. הכבש הששה־עשר לחן: יוני רכטר 9. לילה טוב לחן: יוני רכטר

הסיפורים ומילות השירים: יהונתן גפן ניהול מוסיקלי ועיבודים: יוני רכטר

MADE IN ISRAEL

CBS 83013

В

7KW TINT



"עובדים עלינו עבודה עברית"

ACUM STEE



1. קיץ חם (מעבר + פזמון) -- י. רוזנבלום / י. בנאי 2. מוסך (מערכון) - י. בנאי 3. המנגינה היא שקובעת (מעבר + פזמון) י. רוזנבלום / י. בנאי

DE UNAUTHORISED PUBLIC DE CONTROLLE DE CONTR OWNER OF THE RECORDED WORK RESERVED





1. כל העולם קרקט (פזמון) -- י. רוזנבלום / י. בנאי 2. שביתת רעב (מערכון) - י. בנאי













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7KW TAIT REGSFRED PRADMARKS OF CBS INC עבודים: בני נגרי הפקה: תלמה אליגון (P) 1977 CBS INC.

MADE IN ISRAEL



1. אל תשטה באהבה (ת. אליגון - י. ריבירו / ה. ג'וסטו) 2. כסי אותי (ח. חפר - ד. זלצר) 3. רחניח. חפר - ד. זלצר) 4. זכרונות חרושצ'וב (ח. חפר - ד. זכ-) 5. לא תדע מלחמה (ת. אליגון - א. קונטיניאלו. 6. ויולד (ח. חפר - ד. זלצר)

> עיבודים: 1, 5 — א. ווייס 2, 3, 4, 6 — ד. זלצר

MADE IN ISRAEL תוצרת ישראל



1. רוזה (ח. חפר - ד. זלצר) 2. אני זוכר (א. מנור - נ. הירש) 3. הלכתי לרופא (ח. חפר - ד. זלצר) 4. אולי על שפת הים (א. מנור - נ. הירש) 5. בני עשרים (ח. חפר -ד. זלצר) 6. אלוהים אל תחריב (ח. גורי/ח. חפר -ד. זלצר)

> עיבודים: 2, 4 - אלכס ווייס. 1, 3, 5, 6 — ד. זלצר

MADE IN ISRAEL תוצרת ישראל

M. D. Productions ח.ד. הפקות

'I was born in Jerusalem" ירושלמי

פס־הקול המקורי של הסרט Original Soundtrack Recording



S 70093

70093

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באמונים: חיים חפר חיים חפר Lyrics: Hayim Hefer

Dov Seltzer

Music Written, Con. and Arr. by : מוסיקה, עיבוד ונצוח

דב זלצר

1. הנני כאן 2. אני עושה לי מנגינות 3. המלד

נמרוד (עממי - מושר בלאדינו) 4. תן

שבת שלום 5. ותמו חטאים

תוצרת ישראל MADE IN ISRAEL



33

בזמונים: חיים חפר מים Hayim Hefer פזמונים: מוסיקה, עיבוד ונצוח: Music Written, Con. and Arr. by Doy Seltzer

דב זלצר

1. השר משה מונטיפיורי 2. נומי נומי (עממי מושר בלאדינו) 3. אהובתי ירושלים (מלים: 4. יונתי (עממי - מושר (אופק בלאדינו) 5. מעל פסגת הר הצופים (מלים: א. המאירי)

MADE IN ISRAEL תוצרת ישראל



1. לו יחי (נ. שמר) 2. שיר משמר (נ. אלתרמן — ס. ארגוב) - עם "הפלטינה" (י. טהר־לב — עם "הפלטינה" (י. טהר־לב מ. כספי) 4. הדרך לאי שם (האדג'דאקיס -- תרגום עברי: ד. אילת) 5. לפתח הר געש (ד. אלמגור -- ד. ליטני) 6. שיר נולד - עם "הפלטינה" (נ. שמר)

עיבודים: 1. ק. אשרת, 2. מ. וילנסקי 6, 3 ר. קונצמן, 4. א. ווייס, 5. מ. כספי

(P) 1973 CBS Inc.

תוצרת ישראל MADE IN ISRAEL



1. טוי את הצמר (ג'ק דואה -- תרגום עברי: ד. אלמגור) 2. סולווג (ד. אילת) 3. מה נותר — עם "הפלטינה" (ח. אל־ ברשטיין — א. טוראל) 4. כשתגדלי תביני — עם "הפלטי־ נה" (ת. אתר — מ. וילנסקי) 5. בלדה על סוס עם כתם על המצח (י. טהרדלב -- מ. כספי)

> עיבודים: 2, 1. מ. כספי, מ. וילנסקי, 3, 4. ר. קונצמן (P) 1973 CBS Inc.

MADE IN ISRAEL תוצרת ישראל







1. כמה טוב שבאת הביתה (יעקב רוטבליט -- שלום חנוד) 5:18 2. פנס הרחוב לשלום חנוך) 6:12

4:29 (שלום חנוך) 4:29

4. תפסתי ראש על הבאר (שלום חנוד) 5:30

הפקה: לואי להב ושלום חנוך

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MADE IN ISRAEL

THW TINT

THE PROGRAMS OF (85 INC





Yehoram Gaon — Greatest Hits

1. Self-Respect 2. Where Are You My Love (Ella) 3. Get Up And Go 4, From The Summit Of Mt. Scopus 5. Ballad To A Medic 6. El Rey Nimrod (Song in Ladino) 7. Jerusalem, Ever With You

(P) 1973 CBS Inc.

MADE IN ISRAEL תוצרת ישראל



Yehoram Gaon — Greatest Hits

1. Rosa 2. Allenby Bridge 3. Friendship 4. Moonray 5. Mother, Mother

6. The Last War

(P) 1973 CBS Inc.

תוצרת ישראל MADE IN ISRAEL



SIMON AND GARFUNKEL

1. צלילי השקט (פ. סיימון - א. מנור) 2. אמריקה (פ. סיימון — א. מנור) 3. לו ניתן (הנשר עובר) (פ. רובלס /

(In Hebrew)



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COPYING OF THIS

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ת. אליגון) 5. על צלע גבעה (פ. קין — ז. טופי) 6. על הגובה לפ. סיימון — ת. אליגון) (פ. סיימון — ת. אליגון) עיבודים לקולות וגיטרות: י. חורי עיבודים לקולות וגיטרות: י. חורי עיבודים לקולות האומרתיים: עיבודים לקולות האוטרתיים: א. שפירוביץ אוטר (פ. ב. 3. 2. 3. – א. שפירוביץ אוטר (פ. ב. 2. 3. 2. (פ. ב. (פ. ב. 2. (פ. 2. (פ. ב. 2. (е. 2.

(P) 1972

ח. מילכברג — א. קורן) 4. היה הוא תמהוני (פ. סיימון —

MADE IN ISRAEL





(P) 1978 CBS Inc.

MADE IN ISRAEL









"ארץ ישראל הישנת והטובה"

"רוח סתיו" --- י, מוחור/י, זראי י. גפו/שם-טוב לוי חיים חפר/א. בוסקוביין רותי" -- חיים חפר/עממי נתן אלתרמו/מ. זעירא ---

עיבורים: שם-טוב

ሚ ጣሄ סטריאו

איבשטיין ארץ ישראל הישנת וחטובה"

מצאנו אט" - ת. הפר/דוד זחבי יואל מוישה סלומון" - י. טהר לבושלום הצור ... האוליי -- רחלעי, שרת --ותן אפשר" -- ת. חפר/דוד זחבי "מה אומרות עיניך" -- י, שנהר/מ. זעירא

עיבודים: שם-טוב לוי





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MADE IN ISRAEL







Side 1 צד

The Heart Of The Solut שעור מולדת Childhood The Simple Things Of Life מים מתוך הבאר בובה זהבה Zahava Rosalinda רוזלינדה

> 1977 CBS INC. MADE IN ISRAEL

Fool's Lullaby שיר ערש

תוצרת ישראל



P 1977 CBS INC. MADE IN ISRAEL תוצרת ישראל

ISRAEL

ISRAEL

GREATEST HITS

1. HAVA NAGILA — THE PARVARIM (Idelson) 2. YERUSHALAYEM SHEL ZAHAV (Jerusalem

of Gold) SHULIE NATHAN (N. Shemer) 3. OSEH SHA-LOM - DAROM DUO (Trad. - N. Hirsch) 4. EREV BA

SIDE 1



65305

33

(Evening again) - SHIMON BAR & ALIZA KASHI (A. Levanon - O. Avissar) 5. CHORSHAT HA'EKALIPTUS (The Eucalyptus Grove) SHULIE HEROLD (N. Shemer) 6. BASHANA HABA'AH (Anytime of the Year) YAFFA YARKONI (E. Manor — N. Hirsch)

> Arr. 1. Y. Houri 3. B. Nagari 4. M. Wilensky 5. P. Coleman 6. O. d'Andrea (f) 1972 CBS Records Inc.

> > MADE IN ISRAEL תוצרת ישראל

ALL RIGHTS OF THE MANUEARS.

(M. Dor - Y. Hadar) 2. MACHAR (Tomorrow) -CHAVA ALBERSTEIN (N. Shemer) 3. L'CHA DODEE -

SIDE 2



65305

YEHORAM GAON (Trad. — M. Zeira) 4. VEHA'ER EYNENU CILLA DAGAN (Trad. - S. Carlebach) 5. DAVID MELECH ISRAEL - EFFY NETZER SINGERS (Bible - Folk) 6. SHA-LOM ALEYCHEM — CHOIR & ISRAEL ARMY BAND (Folk)

> Arr.: 1. Y. Houri 2. A. Weiss 3. S. Cohen 4 B. Nagari 5. E. Netzer 6. Y. Graziani (P) 1972 CBS Records Inc.

> > MADE IN ISRAEL

תוצרת ישראל

WANGUARD PORTER CERTIFICATION OF THE PORTER CERTIFICATION

1. טעם המן 2. שאינו 3. למדבר 4. חבה נצא במחול 5. רועה ורועה 6. שיר עממי 7. ויבן עוזיהו 8. תפוח חנני 9. הבה נגילה 10. ודוד יפה עינים

· VSD 51

Α

KARMON ISRAELI SINGERS AND DANCERS THE BEST OF KARMON ISRAELI

Ta'am Haman
 Sa'eyno
 Lamidbar
 Hava Netzey
 B'Machol
 Roeh Veroah
 Shir Amami
 Veyiven
 Uziyahu
 Tapuach
 Chinani
 Hava
 Nagila

10. Vedavid Yefey Eynayim

(P) 1973 Vanguard Recording

Society, Inc.



STEREO

CONNOISSEUR

שירי עם בבצוע להקת כרמון
1. פצח בזמר 2. הנוקדים 3. על הרים 4. עו וכבש 5. ערב של שושנים 6. אנה פנה דודך 8. "
2. עץ הרמון 10. מול ד 9. עץ הרמון 10. מול ד 8. "

THE BEST OF KARMON ISRAELI

1. P'tzach Bezemer 2. Hanokdim 3. Al Harim 4. Ez Vakevess 5. Erev Shel Shoshanim 6. Hayoshevet Baganim 7. Ana Pana Dodeych 8. Shibolet Basadeh 9. Etz Harimon 10. Mul Har Sinai

> (P) 1973 Vanguard Recording Society, Inc.

STEREC

RECORDINGS

שירי עם ארי עם בבצוע להקת כרמון
1. שתו העדרים 2. ניצני שלום 3. הורה (עורים 4. דודי לי 5. הורה מדורה 6. דודי לי 5. דודי לי 5. הורה מדורה 6. דודי לי 5. דודי RECORDINGS

THE BEST OF KARMON ISRAELI

3. Hora Ne'urim 1. Shtu Ha'adarim 2. Nitzaney Shalom 4. Dodi Li 5. Hora Medura 6. Ma Omrot Eynayich 7. Hiney Achalela 8. Veyenikehu 9. Shim'u, Shim'u 10. Al Tira

> (P) 1973 Vanguard Recording Society, Inc.

STEREO



THE BEST OF KARMON ISRAELI

1. Shalom Levo Shabbat 2. Dodi, Dodi 3. Shiru Hashir 4. Erev Bakfar 5. Beyn N'har Prat Un'har Chidekel

6. Shir Habotsrim 7. Ki Tir'am 8. Dayagim

9. Shney Shoshanim 10. Hava Netzey, Bemachol / Heveynu Shalon Aleichem

> (P) 1973 Vanguard Recording Society, Inc.



STERE

RECORDINGS



60tE



BAN 14750

THE RECORDED WORK RESERVED 2.33 ערב של שושנים - יוסף הדר / משה דור 2.33 3. ויבן עוזיהו - ינחנן זראי / מקורות 2:21 4. שדמתי - ידידיה אדמון / אהרן אשמן 2.05 2.55 ביבוי אורות - נעמי שמר 2.55 6. שיר ישן - מתי כספי / אהנד מנור 2.39 הקלטות - אבנר גל, לזר דנדקוביץ עוזרות הפקה — פנינה שרמן ואסנת מאיר נהול מוסקלי ועבודים — מתי כספי עורך ומפיק - יואל רקם

2.31 שיירת הרוכבים - שמעון ישראלי / אליפז 2.31



THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE PROPRIESTING THE PROPRIES טיול לילי — מאיר נוי / עמוס אטינגר 3.17 הקלטות - אבנר גל, לזר דנדקוביץ עוזרות הפקה - פנינה שרמן ואסנת מאיר נהול מוסקלי ועבודים - מתי כספי עורד ומפיק - יואל רקם



SIDE A TV014

33 I/3 RPM

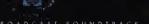
SIDEA

General Wayne Intro • Cadillac • Head • Alice • Soldier • Psychic • Floor Plan General Wayne Final • Tallman House Intro • Boy in Bed • Paint Brush • Lady by the Door Xmas Tree • Garage Door • Alan Sleeping • Final Scare • Tallman House Final Queen Mary Intro • Smith's Recollections • Splashing • Shaft Alley • Escalator Queen Mary Cute #6 • William in the Bow • Conclusion • Opening Doctor's Explanation • Tatum House Cue #3

SIDEB

Tatum House Cue #4 • Tatum House Cue #5 • Tatum House Cue #6
Tatum House Cue #7 • Tatum House Cue #8 • Tatum House Conclusion
Western Sea • Still Travel • Army Air Base • Marfa Town, Man on Street
Kirby Desert • Experiment Graph • Reappearing Light • Montage
Last Light • Man Dies / Woman Mourns • Nightmare • Goat Man
Grey Man Fables • Hugo • Post Hugo • The Moores
Must be a Miracle • Tease • Kelsay's Bedroom /
Jennifer's Bedroom





UNSOLVED

mysteries

GHOSTS . HAUNTINGS . THE UNEXPLAINE

SIDE C T.V.014

33 I/3 RPM

SIDEC

Check on Jennifer • Psychic #1 / The House at Dusk • Photograph • Newspaper Photos Garret's Ghost / Miles Levitation • Robinson's Room • Mona Can't Sleep • Open / Old House Stills • Chandelier • Room 17 / Kitchen / Bar • Hideous Face • Room 18 • Psychic Hall Poker Game / Exit Night Hotel • Hotel Register / Closing Montage • Ghost Review Haunted Mansion • Bill Dies • Lead into TV

SIDED

Intro to Butler • Bill on the Balcony • Windows Close • Floating Bread I
Floating Bread 2 • Bill in Driveway • Closing Theme • Stills / Drum Barracks
Marge's Gloss Experience • Forest's Ghost Experience • Yasmin's Ghost
Experience • Fred Gets Convinced • Teaming with Ghostly Activity /
Something There • We Need Blimps • The Ghost Blimp
The Blimps Got to Go • Calling All Blimps
The Blimp That Couldn't Fly
Dead Blimp
Dead Blimp





SIDE E T.V.014

33 1/3 RPM

SIDEE

Where Did Those Guys Go • Welcome to the Comedy Store / Halls are Haunted A Ghostly Table Trick • A Ghost and His Candles • A Ghostly Chair Trick An Irregular Stool Movement • Beware of the Flying Ashtray • Reprise • The Ghostly Gangster Takes a Stroll • Reprise / Stills • The Expanding Gate • The Ghost in the Basement The Matchmaker Ghost • Haunted House • Moving In • Typewriter • Sinister Ghost

SIDEF

Go Away Ghost • The Radio • The Legend • Public Knowledge • Caught on Tape Intro • Eavesdrop • Chloe • Arlene • Footsteps • Shooting • Conclusion UM Extended Theme 91 • Missing Graphic Music • Wanted Graphic Music UM New Theme 95 • UM Closing Credits 95 UM Lifetime Theme V3 • UM Lifetime Credits



THE SCOTIA-GLENVILLE STAGE BAND

William A. Foss, Director

104 Huston Street Scotia, New York 12302

MC-3000 A



stereophonic

The Boom-E-Rag Joplin
Basin Street Blues Williams
Charmaine Rapee and Pollack
Side By Side Woods
Me And My Shadow Jolson, Dreyer and Rose
Blue Skies Berlin
Colour My World Pankow
Does Anybody Really Know What
Time It Is? Lamm

331/arpm (31206)

THE SCOTIA-GLENVILLE STAGE BAND

William A. Foss, Director

In The Mood Garland Soloists: Joseph Pacelli, Tenor Sax Suzanne Cascio, Alto Sax Paul Sapone, Trumpet

> 104 Huston Street Scotia, New York 12302

MC 3000 B



stereophonic

Bassman

I'm Getting Sentimental Over You R. Scott Henderson, Trombone Anthony Riccobono, Trumpet

Trombone rumpet

Caravan Ellington
Li'l Darlin' Hefti
Sentimental Journey Brown
Mark Linsay, Trumpet
Woodchopper's Ball Herman
Jeffrey Amell, Trumpet
Michael Wyko, Tenor Sax
R. Scott Henderson, Trombone

Rock Around The Clock Freedman and DeKnight

33¹/₃ rpm (31206)



SIDE ONE EKS-74018-A SP



- THE CIRCLE GAME

 1. TIN ANGEL (Joni Mitchell, Gandalf Music BMI) 3:22
 2. SOMETHING IN THE WAY SHE MOVES
 (James Taylor, Blackwood BMI) 3:25
 3. URGE FOR GOING
 (Joni Mitchell, Gandalf Music BMI) 5:50
 4. SUNSHINE SUNSHINE
 (James Taylor, Blackwood BMI) 2:55
 5. THE GLORY OF LQVE
 (Billy Hill, Shapiro-Bernstein ASCAP) 2:22

 Produced by ARTHUR GORSON

 Produced by ARTHUR GORSON

 ROWNER OF THE COMPANY OF



SIDE TWO EKS-74018-B SP



STEREO

- THE CIRCLE GAME

 1. SHADOW DREAM SONG
 (Jackson Browne; Nina Music BMI) 3:24

 2. THE CIRCLE GAME
 (Joni Mitchell, Gandalf Music BMI) 5:12

 3. SO LONG (Charles Rich, Charles Rich Music BMI) 2:55

 4. ROCKPORT SUNDAY
 (Tom Rush, Wild Indigo Music BMI) 4:34

 5. NO REGRETS
 (Tom Rush, Wild Indigo Music BMI) 3:50

 Produced by ARTHUR GORSON

 Produced by ARTHUR GORSON

 Crenega Blvd Los Angeles. Callotton agold A Courbon of Cou

WARNER BROS. RECORDS



PALANCE JACK PALANCE

Produced by Buddy Killen

WS 1865 (\$39690)



SIDE 1

- 1. BROTHER RIVER (Red Lane-Hank Cochran)
- 2. DANCING LIKE CHILDREN (Joe Ailen)
- 3. THE MEANEST GUY THAT EVER LIVED (Jack Palance)
- 4. MY ELUSIVE DREAMS (Curly Putman-Billy Sherrill)
- 5. HEARTACHES BY THE NUMBER (Harlan Howard)

A ARABA BROS RECORDS INC. A SUBSIDIARY

AC MADE NUSA

EREO D LICENSEE OF WARNER BROS, INC. WARNER BROS. RECORDS

PALANCE JACK PALANCE

Produced by Buddy Killen

WS 1865 (539691)



SIDE

- 1. GOODBYE LUCY (Jack Palance)
- 2. BLACKJACK COUNTY CHAIN (Red Lane)
- 3. HANNAH (Dottie West-Wayne White)
- 4. LOVE CAN ONLY MEAN YOU (Jack Palance)
- 5. THE GREEN, GREEN GRASS OF HOME (Curly Putman)
- 6. A LITTLE BITTY TEAR

TARRER BROS RECORDS INC. A SUBSIDIARY AND

REE OF WARNER BROS. MC. MADE MUST

KE-738

SIDE

1. BUTTONS AND BOWS

1. BUTTONS AND BOWS

(Livingston-Evans)

2. SUNDAY, MONDAY, OR ALWAYS

(Burke-Van Heusen)

RÓGER WILLIAMS

RY KAPP RECORDS

EXTENDED PLAY

KE-738

SIDE 2

1. OH, WHAT IT SEEMED TO BE
(Benjamin-Weiss-Carle)

2. ZIP-A-DEE DOO-DAH
(Gilbert-Wrubel)

ROGER WILLIAMS

TO KARP RECORDS 1. OH, WHAT IT SEEMED TO BE



EXTENDED

HIGH FIDELITY

PLAY

547 (EP 547A)

PAUL BARBARIN AND HIS NEW ORLEANS JAZZ

EH LA BAS
(Traditional)



EXTENDED

HIGH FIDELITY

PLAY

547 (EP 547B)

PAUL BARBARIN AND HIS NEW ORLEANS JAZZ

BUGLE BOY MARCH





C

Stereo Chart-5030

Yonah Music, Inc.—BMI Time: 1:58 Ch-748 Produced by Gary Walker

Promotional Copy

BILL CARLISLE

Records

806 16th Ave., S. Nashville, Tennessee 37203

IMPERIAL

Olmperial Records, Inc.

X8321 BMI 2:39 Hollywood U.S.A

IF-800 Co-Par Music Vocal

WHAT KIND OF GOD

(Do You Think You Are)

SLIM WHITMAN

IMPERIAL

Olmperial Records, Inc.

X8321

ASCAP 2:15

Hollywood U.S.A.

IF-801 Shapiro-Bernstein & Co. Vocal

A TREE IN THE MEADOW

(W. G. Reid)

SLIM WHITMAN

SOUND 7 STAGE

Tuneville Music (BMI) \$-484

PROMOTIONAL COPY

Time 1:55 Distributed by Monument Rec. Corp.

NOT FOR SALE



LIL' OLE ME

(J. Smith)

JERRY SMITH

A Down Home Production

45-2542

SOUND 7 STAGE

Vaughn Pub. Co., Inc. (BMI) \$-485

PROMOTIONAL COPY

Time 1:55
Distributed by
Monument Rec. Corp.

NOT FOR SALE

WISHY WASHY

(J. Smith)

JERRY SMITH

A Down Home Production

45-2542

45 RPM

RECORDS

VOCAL 590-3779 45-6151

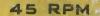
Pub., Wonder-Conmar, BMI Time: 2:40

GROWING UP

(R. Isle - J. Isle)

JANE BENSON

Shuision of ALLANTIC RECORDS, New York, N. Y.



RECORDS

VOCAL 59C-3780 45-6151

Pub., Kenny Marlow-Progressive, BMI Time: 1:54

SURRENDERING

(R. Isle)

Olvision of ATLANTIC RECORDS, NEW YORK, N. Y.



240 MADISON AVE.

NEW YORK, N. Y.

Prepared by Dr. A. E. Klein

Set No.

RECORD NO.

148A

45 R.P.M.

RK4B-0608

dictated by Gilbert T. Hodges

COMPLETE THEORY
REVIEW

90 wpm



240 MADISON AVE.

NEW YORK, N. Y.

Prepared by Dr. A. ₽. Klein

Set No. 482

RECORD NO.

148B

45 R.P.M.

RK4R-0609

dictated by Bob Leonard

COMPLETE THEORY
REVIEW

90 wpm



CHANGE OF WIFE

(Sam Allred)

PROMOTION RECORD

Geezinslaw Music, Inc. BMI—2:49



NOT FOR SALE

Produced by: Kelso Herston

THE GEEZINSLAW BROTHERS P 5918

(45-54350)



BROOKLYN BRIDGE

(Lance Guynes-Bobby Bare)

PROMOTION RECORD

Central Songs, Inc. BMI—1:50



NOT FOR SALE

Produced by: Kelso Herston

THE GEEZINSLAW BROTHERS

P 5918

(45-54368)

DIRECT

RECORDS

45 RPM



Record No.

"WHEN I"

AL EVANS

DIRECT

RECORDS

45 RPM

Record No.

"THE IDOLIZE SONG"

(A. Evans)

AL EVANS



Time: 3:10

ZTSP 66296

United Artists Music-ASCAP Produced And Arranged By

Don Costa

NOT FOR SALE

FERRANTE & TEICHER

THEME FROM THE MOTION PICTURE

"GOODBYE AGAIN"

(An Anatole Litvak Production)

RECORDS. INC. NEW YORK 19. 7





UA 319

Time: 2:39 ZTSP 66297

Arlou Music, Inc.-ASCAP Produced And Arranged By Don Costa

NOT FOR SALE

FERRANTE & TEICHER

POSSESSED

(FERRANTE AND TEICHER)

RECORDS. INC. NEW YORK 19. 14.



Gallatin Music Corp. Leonard Prod. Inc. BMI Time 2:22

MW-9356

YOU'RE MINE

THE HILL POPPERS
Featuring Jimmy Sacca
"Ultra High Fidelity"
10!56

CALIF, TRADEMARK OF GISTERED. III

FIDELY ULTRA.

Miller Music Corp. Time 2:40



45-15511

NO REGRETS

(Tobias-Ingraham)

THE HILLTOPPERS
Featuring Jimmy Sacca
"Ultra High Fidelity"

10-56

HOLLYWOOD 28, CALIF, TRADEMARK REGISTERED IN 15.2 PK. 15.

RCAVICTOR

47-7082 (H2PW-7519) C. N. Daniels, Inc., ASCAP 45 R.P.M. "NEW ORTHOPHONIC" HIGH FIDELITY

JOHNNY'S DREA (Schroeder Tepper Bennett) GOGI GRANT

GOGI GRANT
with Kugo Winterhalter's
Orchestra and Chorus

Thank 2:36

RCAVICTOR

47-7082 (H2PW-7518) Sheldon Music Inc., BMI 45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY

WHAT A BEAUTIFUL COMBINATION

GOGI GRANT

with Hugo Winterhalter's Orchestra and Chorus

X:18

8.0.M.E.N.A.

45)

EXTENDED PLAY

NON-BREAKABLE (with normal use)

A-54-4 **2** A

With the PROMENADE Orch. & Chorus

MY HAPPINESS

Dottie Gray

ALL AMERICAN BOY

Rob Robbins

MANHATTAN SPIRITUAL

Bill King

S.O.M.E.N.

(45)

EXTENDED PLAY

NON-BREAKABLE (with normal use)

, mar doc,

A-54-4 B

PROMENADE Orch. & Chorus

MAY YOU ALWAYS

The Kane Sisters

STAGGER LEE

Al Freed

DONNA

Pat Vale





Gemb of Music



I'VE GOT SIXPENCE

LW-112

AGIALS MA Marie Watch Com LEUM NUMBER NINE

Temb of Music

TNAUER CHORALIERS



WHIFFENPOOF SONG

LW-113 LW-113 LW-113 CH COMPRESSION COMPRE

CAVICTO

447-0045

45 RPM

MOONLIGHT SERENADE

(Glenn Miller)

Glenn Willer and his Orchestra

(Recorded-April 4, 1939)

SFRADAS - AV. BRAZU

RCA VICTOR

447-0045

(D2VW-0028) (Collectors) 45 RPM

SUNRISE SERENADE

Lienn Miller and his Orchestra Recorded April 10, 1939 RECORD NO. 9-29839 TO YOU, MY LOVE (Louis Gaste-Jack Lawrence)

GEORGIE SHAW



GEORGIE SHAW

A LITTLE BITTY TEAR

FROM DECCA ALBUM DL 4152 THE VERSATILE BURL IVES
(Hank Cochran)



31330 (110,235) Pamper Music, Inc. (BMI) (2:02)

BURL IVES

Vocal With Chorus And Instrumental Accompaniment

SHANGHIED

FROM DECCA ALBUM DL 4152 THE VERSATILE BURL IVES
(Mel Tillis-Marijohn Wilkin)



31330 (110,237)+ Cedarwood Pub. Co. Inc. (BMI) (2:06)

BURL IVES

Vocal With Chorus And Instrumental Accompaniment

4-40878 (ZSP 39998)

JICL CORROLL
JIMMY CARROLL
Registrodes

Registrodes

AND DOCA RECORDS. INC. AND PORT OF THE POR

RECORD NO. 9-30078

(88555) (2:55) Vocal With Chorus And Orchestra Directed By JACK PLEIS

The state of the section of the sect

A FADED SUMMER LOVE

GEORGIE SHAW

With

THE DAVE LAMBERT SINGERS

Processing of the state of the

RECORD NO.

9-30078

(100322)+

Vocal With Chorus And Orchestra Directed By JACK PLEIS

NO ONE (Art Crafer-Bob Marcus)

GEORGIE SHAW



a little folden 5 ARM RECORD FF50? RAILROAD GORRAL



45 RPM

4-40908 (ZSP 41276)

With RAY CONNIFF

With RAY CONNIFF

Reg. U.S. Pat. Off. Marcos Reg. U.S. Pat. Off.

4-40908 (ZSP41277) DON'T-CALL ME SWEETIE (Cause I'm Biffer) Leven B. Sherman A. E. I. L. P. N. O. D. E. R. S. with RAY CONNIFF Morks Reg. U.S. Pat. Off. Marcas Registrator



MADE IN U.S.A.

DEAN MARTIN

Arranged and Conducted by Ernie Freeman 0333 (2916) Produced by Jimmy Bowen

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

(Morgan-Stock-Cavanaugh) Southern Music Pub. ASCAP - 1:58 Manufactured by Claude Productions, Inc.



DEAN MARTIN

Arranged and Conducted by Ernie Freeman 0333 (3036) Produced by Jimmy Bowen

YOU'LL ALWAYS BE THE ONE I LOVE

(Skylar-Freeman)
Sands Music Corp.
ASCAP - 2:00
Manufactured by Claude
Productions, Inc.

RECORD

A PRODUCT OF LIBERTY RECORDS

AUDITION

WELFARE CADILLAC

(Guy Drake)



66432 **Bull Fighter** Music BM1-2:59 Produced by Biff Collie



STEREO

4-Star Music Co., Inc. (BMI) Produced by Jim Malloy Jor Cabin Hill Productions



PROMO COPY

615-0084 M2AS-1492 2:32

(Intro Time 0:09) © 1972 Mega Records

JERSEY 33 (Betty Jean Robinson)

PAT McKINNEY



MONO

4-Star Music Co., Inc. (BMI) Produced by Jim Malloy for Cabin Hill Productions



PROMO

615-0084 M2AM-1492

2:32

(Intro Time 0:09) © 1972 Mega Records

JERSEY 33 (Betty Jean Robinson)

PAT McKINNEY



MONO

Contention Music (SESAC) Produced by Wally Cochran



PROMO COPY

615-0092

M2PM-1560 2:54

(Intro Time 0:09)
© 1972
Mega Records

JOY RIDE (Ted Harris)

CHARLIE HARRIS



STEREO

Contention Music (SESAC) Produced by Wally Cochran



PROMO COPY

615-0092

M2PS-1560 2:54

(Intro Time 0:09) © 1972 Mega Records

JOY RIDE (Ted Harris)

CHARLIE HARRIS

HANK LOCKLIN

Vocal Accompaniment by The Jordanaires

Producer: Jerry Bradley





PLUG MONO 74-0634 AWKM-1341

NOT FOR SALE

Blue Crest Music Inc., BMI 2:39

Intro:08 End: Cold

LOVE HAS A MIND OF ITS OWN

(Dallas Frazier)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

HANK LOCKLIN Arranged by Bill McElhiney

Producers: Chet Atkins & Danny Davis





MONO 74-0634 WWKM-5043

NOT FOR SALE

Court Of Kings Inc., BMI 2:50

Intro:09 End: Cold

IMAGINATION RUNNING WILD (from the "Softly" album)

(David Turner)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION—MADE IN U.S.A.

MUSICOR

Not For Sale

MU 1353 MU 1353-1

Time 2:29

D. J. Copy

Glad Music/ Southtown **BMI** Produced By: George Jones

PLUG SIDE

MAMA AND THE TEACHER MUSICOR RECORDS. INC KINDERGARTEN DOWN) (G. Crysler)

W. V. IRALS MADE IN V **BRENDA CARTER**

MUSICOR

Not For Sale

MU 1353 MU 1353-2 Time 2:22



D. J. Copy

Blue Crest BMI Produced By: George Jones

EVERYTHING'S FOUND A HOME WITH ME BUT YOU

(D. Frazier)

MUSICOR RECORDS. INC N. Y. 10019 MADE IN "S BRENDA CARTER

M-G-M



45 R.P.M.

Vanjo Music BMI 3:10



NOT FOR SALE

K13556 (N 50,042)

TONIGHT'S THE NIGHT MY ANGEL'S HALO FELL SAME (Wright)

SHEB WOOLEY
Prod. By Jack Clement

ONUSION OF METRO-GOLDWYN-MAYER INC. MALE INC.

M-G-M

SPECIAL DISC JOCKEY RECORD



R.P.M.

Tree Publ. **BMI** 2:30



NOT FOR SALE

K13556 (N 50,041)

ANCHORS AWEIGH

(MY LOVE)

(Wayne)

SHEB WOOLEY

Prod. By Jack Clement

OIVISION OF METRO-GOLDWYN-MAYER INC.-MADE IN C.-MADE IN C.-M



Courtesy of Little Richie Johnson Box 3 Belen, New Mexico

PR



59391 Time 2:23

NOT FOR SALE

ALL THAT'S KEEPING ME ALIVE

(Donna Fargo)

DONNA FARGO

Produced by Joe E. Johnson



Jat Music, Inc. (BMI) (45-1470-B)

PROMOTIONAL COPY



59391 Time 2:24

NOT FOR SALE

WISHFUL THINKING

(Wynn Stewart)

DONNA FARGO

Produced by Joe E. Johnson





RADIO STATION COPY



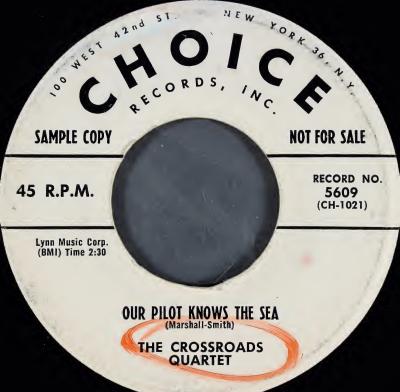
45 RPM 5-10327 **JZSP 136865** 2:00 Publisher: Four Star Music Co., Inc. (BMI)

I CAN SEE AN ANGEL

-K. Adelman-

Produced by Glenn Sutton

MARCAS REG T M PRINTED IN





QUARTET

SPARTA

RECORDS

DISTRIBUTED BY KENT RECORDS

5810 SO. NORMANDIE AVE. LOS ANGELES, CALIF.

CALCOTE PUB. CO.

(BMB

TIME: 3:20



1002 - A
PRODUCED BY:
GORDON CALCOTE

45 RPM

"MARCH WITH ME"

(B. ELGIN - C. GRIFFI'N)

DON HUGHES

SPARTA

RECORDS

DISTRIBUTED BY KENT RECORDS

5810 SO. NORMANDIE AVE. LOS ANGELES, CALIF.

CALCOTE
PUB. CO.
(BMD)

TIME: 2:45



1002 - B

PRODUCED BY:

GORDON CALCOTE

45 RPM

"GETTING OVER YOU"

(B. ELGIN - D. HUGHES)

DON HUGHES



45 RPM



5-10388 **ZSP 138188** 2:10

THE PHOENIX FLASH -R. Lane - C. Putman-

STAN HITCHCOCK

Produced by Glenn Sutton

MARCAS REG. T.M. PRINTED IN



45 RPM



5-10388 ZSP 138189 2:15

Y MEMORY STAN HITCHCOCK

Produced by Glenn Sutton

MARCAS REGIT M PRINTED IN U.S.P.

Prod By CHAUTHORISED COPYING OF THIS RECORDING STATE W Riley

PROPHES MUSIC Prod By W Riley S RECORDING 5 STREET Chauthonisto Copying



BB 1001-A 626B-7973

X4KM-7974

Red River Songs Prod. by Lola Wager

> The Secret Is Yours (Eddie Miller)

RUNNIE DEATE RONNIE BLAKE



ICTOR

47-5996



ST. LOUIS BLUES YODEL

Elton Britt

RCAVICTOR

47-5996 (E4VW-5895) 45 RPM
**NEW ORTHOPHONICS*
HIGH FIDELITY

THE SKATER'S YODEL

(C. R. Grean).

Elton Britt



"BUCK" records SoN 14028 B Time 2:42 "CLOGGING SHUFFLE"

Distributed By:

BUCK LAWSON INC.

4339 Hugh Howell Rd.

Tucker, Ga. 30084

Whitley Studios Lawrenceville.





LIPS THAT TASTE OF HONEY

(Gene Hood)



Record No.
1045
(SW 11)
Peach Music
SESAC
Time 2:06

GENE HOOD

806. 17th Ave., S., Nashville, Tenn.











RECORD CO

A DIVISION
OF CHART

JUST ANOTHER HEARTACHE (TO GO THRU)

(Gene Hood)



Peach Music SESAC Time 2:22

GENE HOOD

806, 17th Ave., S., Nashville, Tenn.









RECORD CO A DIVISION OF CHART

PITCHING WISHING PENNIES

(Lynn Cramer)



Record No.

(SW 9) Peach Music SESAC Time 2:01

(Shy) CLYDE OWENS

898, 17th Ave., S., Nashville, Tonn.







A DIVISION OF CHART

NO TOMORROWS FOR ME

(Gene Woods)



Record No. 1040 (SW 10) Yonah Music, Inc. — BMI Time 2:34

(Shy) CLYDE OWENS

806, 17th Ave., S., Nashville, Tenn.









HERBIE FIELDS AND HIS SEXTEN Herbie Fields, Alto And Baritona Sax:

Nicky Drago, Trumpet: Rudy Cafaro, Guitar, Joe Black, Piano; Sharkey Nadaoka, Ray, Harvey Lang, Drums



Produced by Mark Blackwood



CB-5094

Time :09 — 3:26

CINDY BAIZE
I'M LIVING IN TWO WORLDS



Produced by Mark Blackwood



CB-5094

Time 10 — 2:30

CINDY BAIZE
I'M A WOMAN

SARTTUS

45r.p.m.

ABS 1000-S

Time: 2:47

EMP Co. (BMI)

SIDE A

THANK YOU, LORD

(W. J. Little - F. O'Neill)

JONI EARECKSON

Producers: Joe Long & Robby Adcock

A Rolling Coaster Production

Arranger: Jim Ed Norman

Arranger: Jim Ed Norman

BOX 69474 LOS ANGELES,

AB5 SAACTUS

ABS 1001-S

Adcock Music (BMI) Time: 3:16

45r.p.m.

SIDE B

WITH HIM

(Steven Hines - Long)

THE JONI EARECKSON SINGERS

Producers: Joe Long & Robby Adcock
A Rolling Coaster Production
Arranger: Jim Ed Norman

Arranger: Jim Ed Norman

Arranger: Jim Ed Norman

Arranger: Jim Ed Norman



Publisher: Flyte Tyme Tunes **Avant Garde** Music (ASCAP)



DEMONSTRATION NOT FOR SALE STEREO ZS4-68568 ZSS 68568A @ 1988 CBS Records Inc. Time: 3:12

AFFAIR

J. Harris III-T, Lewis- Taken From The Tabu LP: "AFFAIR" OZ 44148/Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions CHERRELLE



Produced by Neison Larkin and Earl Toomas Conley



GOLD STANDARD STEREO 4B-14351 GB-14351-A ADRIT MUSIC, INC./NEW. and USED MUSIC, ASCAP/Blackwood MUSIC, INC./ Land-of MUSIC,

NOBODY FALLS LIKE A FOOL

(Form the 'Earl Thomas Conley album, AHL -7032)

EARL THOMAS CONLEY

TMR Star Registrate MARGA(s) REGISTRADA(s)
RCA CORP MADE IN U.S.A. 9 1985 RCA/ARIOLA IN ERMATIONAL





(Leaning On) YOUR EVERLASTING LOVE (Steve Stone)

STEREO

Capitol



Central Songs -BMI

> Intro. -: 07 Total - 2:28

> > 2681

(S45-73223) Produced by EARL BALL

BOBBY AUSTIN

Arranged by Earl Ball

Arranged by Earl Ball

CAPITOL INDUSTRIES, INC., U.S.A. 8

FOR YOUR LOVE

(Ed Townsend)

STEREO



Beechwood Music Corporation -BM!

> Intro. -- : 60 Total - 2:50

> > 2681

(S45-73222) Produced by EARL BALL

BOBBY AUSTIN

Arranged by Earl Ball

CAPITOL INDUSTRIES, INC., U.S.A. . . .



RADIO STATION COPY



MONO VERSION 45 RPM 5-10786 JZSP 155358 Intro.:09 2:32 Publisher: **Blue Crest** Music, Inc. (BMI)

A CHAIN DON'T TAKE TO ME

- D. Frazier -

Arranged by Cam Mullins
Produced by Glenn Sutton

MARCAS REG. T.M. PRINTED IN U.S.A.



RADIO STATION COPY



STEREO **VERSION 45 RPM** 5-10786 JZSS 155359 Intro.:09 2:32 Publisher: **Blue Crest** Music, Inc.

(BMI)

A CHAIN DON'T TAKE TO ME

- D. Frazier -

Arranged by Cam Mullins
Produced by Glenn Sutton
RARCAS REG. T.M. PRINTED

BRIGHT LIGHTS, BIG CITY

(Jimmy Reed)

STEREO



Capitol.

Conrad Music-BMI Intro.-:08 Total-2:33

(S45-80442)

Produced by GEORGE RICHEY

SONNY JAMES

A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. The Southern Gentleman

TRUE LOVE LASTS FOREVER (E. Clayton-C. Smith)

STEREO



Marson Incorporated RMI Intro .-- :00

Total-2:55

(S45-80440) Produced by GEORGE

SONNY JAMES

The Southern Gentleman



KING

SG-103A Produced by: Tommy Hill Recorded at: Starday Studio Time 2:16



GT4-2033
ORIGINAL
MONO
VERSION
Ft. Knox/BMI
® 1979 Gusto
Records, Inc.
Nashville, Tn.

ALABAM (L. Copas) COWBOY COPAS

kham, On



KING

SG-103B Produced by: Tommy Hill Recorded at: Starday Studio Time 2:54



GT4-2033 ORIGINAL MONO VERSION Ft. Knox/BMI ® 1979 Gusto

SIGNED, SEALED AND DELIVERED (C COPPET/L MENTER)

COWBOY COPAS

MEG Markham

THE ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY

45 RPM 088 172 246-7 Side 1



Memphis
David Nail

**Z002 Mercury Records.
a Division of UMG Recordings. Inc.

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THE ISLAND DEF JAM MUSIC GROUP

45 RPM 088 172 246-7 Side 2





Seattle
David Nail

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a Division of UMG Recordings, Inc.

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DUSTY DRAKE



NASHVILLE

PRODUCED BY BILLY CRAIN, CLARKE SCHLEICHER AND PAUL WORLEY

> EMI April Music Inc./ Zomba Enterprises Inc./ Sufferin' Succotash Songs ASCAP





7-16651-A 3:47

From the Warner Bros. album DUSTY DRAKE (2/4-48051)

ONE LAST TIME

(Patrick Jason Matthews/Kerry Kurt Phillips)

© 2003 Warner Bros. Records Inc.
Warner Music Group, An AOL Time Warner Company.
wbrnashville.com

DUSTY DRAKE



NASHVILLI

PRODUCED BY BILLY CRAIN, CLARKE SCHLEICHER AND PAUL WORLEY

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admin. by Warner-Tamerlane
Publishing Corp.)BM/Sony/
ATV Tunes LLC (all rights on
behalf of Sony/ATV Tunes LLC admin.
by Sony/ATV MusicPublishing/
Plainspoken Music Publishing, Inc.
(admin. by Talbot Music Publishing, Inc.),North Fork Music ASCIAP
Inc./North Fork Music ASCIAP





7-16651-B 3:25

From the Warner Bros. album DUSTY DRAKE (2/4-48051)

TOO WET TO PLOW

(Dusty Drake/Ron Harbin/Jerry Vandiver)

© 2003 Warner Bros. Records Inc.
Warner Music Group, An AOL Time Warner Company.
wbrnashville.com

I Love You This Much

(Album Version)
(Jimmy Wayne/Chris DuBois/Don Sampson)
Produced by Chris Lindsey and James Stroud
Executive Producer: Scott Borchetta







SIDE A B0001239-21

45 rpm 4:00

Nashville DreamWorks Songs/Paper Angels Music/Sunchaser Music, LLC (ASCAP) admin. by Cherry Lane Music Publishing Company, Inc. (ASCAP); EMI April Music Inc./Sea Gayle Music (ASCAP)

JIMMY WAYNE

From the DreamWorks Enhanced CD JIMMY WAYNE

© 2003 SKG Music Nashville LLC d/b/a DreamWorks Records Nashville,
distributed by Universal Music & Video Distribution, Corp.

Made in U.S.A.

www.jimmywayne.com

Paper Angels

(Album Version)
(Jimmy Wayne/Don Sampson)
Produced by Chris Lindsey and James Stroud
Executive Producer: Scott Borchetta





SIDE B B0001239-21

45 rpm 3:48 Nashville DreamWorks Songs/Paper Angels Music/Sunchaser Music, LLC (ASCAP) admin. by Cherry Lane Music Publishing Company, Inc. (ASCAP); EMI April Music Inc./Sea Gayle Music (ASCAP)

JIMMY WAYNE

From the DreamWorks Enhanced CD JIMMY WAYNE

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www.jimmywayne.com www.dreamworksnashville.com

BIRAS BNA RECORDS LABEL

BNA

07863**69172-7** (07863-69172-7-A)

From the BNA Records releases, No Shoes, No Shirt, No Problems, 07863-67038-2/4



78636191727

THE GOOD STUFF 3:20

Craig Wiseman/Jim Collins (ASCAP/BMI)

KENNY CHESNEY

Produced by Norro Wilson, Buddy Cannon & Kenny Chesney

Tmk(s) ® Registered Marca(s) Registradas

® BMG Music, Reg. ® 2002 BMG Music

BIANA RECORDS LABEL

BNA

07863**69172-7** (07863-69172-7-B)

From the BNA Records releases, No Shoes, No Shirt, No Problems, 07863-67038-2/4



0 178636 91727

A LOT OF THINGS DIFFERENT 4:44

Bill Anderson/Dean Dillon (BMI)

KENNY CHESNEY

Produced by Norro Wilson, Buddy Cannon & Kenny Chesney

Tmk(s) ® Registered Marca(s) Registradas

® BMG Music. \$125 @ 2002 BMG Music

FULL GROWN MAN

15tov Propin Vike Rosse

PEG US PAT OFF MANCA REGISTADA
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MCANDIS TRASSULE

REG. U.S. PAT OFF MARCA REGISTRADA
MFD BY MACA REGORGS, INC.

activity Publishing.



TARES IN



TOROS, IN

(Ram-Rand-Molor)

Wildwood Music - BMI



14-5735

A SUBSIDIARY CO

ME PRETTY WORD

(Wansfield)

Slim Willet Songs -- BMI



2:12 66012

IM-5733

Reba McEntire I'm Gonna Take That Mountain

(J. Salley & M. Peirce)
From the MCA Nashville CD & Cassette B0000451-02/04

② 2003 MCA Nashville, a Division of UMG Recordings, Inc.





A SIDE B0001404-21 3:18

Produced by Reba McEntire, Buddy Cannon and Norro Wilson



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Reba McEntire Sky Full Of Angels

(B. Collins, C. Mills & L. Stewart)
From the MCA Nashville CD & Cassette B0000451-02/04

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B SIDE B0001404-21 3:50

Produced by Reba McEntire, Buddy Cannon and Norro Wilson



A UNIVERSAL MUSIC COMPANY MCA Nashville, a Division of UMG Recordings.



THE WILKINSONS

PRODUCED BY MAC McANALLY



5439-16766-7

From the Giant album SHINE (4/2-24769) 7-16766-A 3:12 (Album Version)

EMI April Music Inc./Waltz Time Music, Inc. (all rights for Waltz Time Music, Inc. controlled and adm. by EMI April Music Inc.) ASCAP

I WANNA BE THAT GIRL

(Walt Aldridge/Brad Crisler)

© 2001 Giant Records, manufactured exclusively by -Warner Bros. Records Inc.

9 ant

THE WILKINSONS

PRODUCED BY DOUG JOHNSON, RUSS ZAVITSON AND TONY HASELDEN





From the Giant album HERE AND NOW (4/2-24736)

7-16766-B 3:30 (Album Version)

Golden Phoenix Music Corp./ Kiayasongs Music Publishing/ Ultimate Pitch Publishing (adm. by Golden Phoenix Music Corp.)/ Braveheart Publishing/Dreaming In Public (Braveheart Publishing Inc. adm. for the world by Dreaming In Public) SOCAN

1999

(Steve Wilkinson/Lawrence Corky Lang/ John Heaton/William Wallace)

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45 RPM STEREO

B-8110 x500779

KIM WILDE KIDS IN AMERICA (3:19)

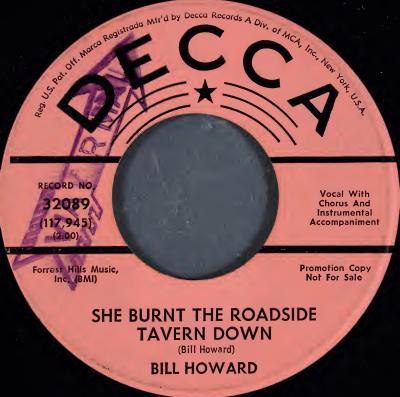
(R. Wilde-M. Wilde) Finchley Music, Inc.-ASCAP Produced by Ricky Wilde Engineer: Stephen Stuart (from the forthcoming LP "Kim Wilde" - ST-17065) An Original RAK Records Ltd. Recording Recorded in England ® 1981 RAK Records Ltd.

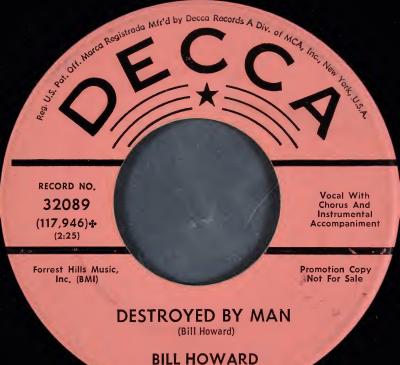


45 RPM STEREO B-8110 X500782

KIM WILDE YOU'LL NEVER BE SO WRONG (4:06)

(R. Wilde-M. Wilde) Finchley Music, Inc.-ASCAP Produced by Ricky Wilde Engineer: Stephen Stuart (from the forthcoming LP "Kim Wilde" - ST-17065) An Original RAK Records Ltd. Recording Recorded in England ® 1981 RAK Records Ltd.







64-40202

Square Dance Music (45-4504)Y

OCEAN WAVES
(Traditional)
TEX WILLIAMS

And His Western Caravan



64-40202

Square Dance Music (45-4488)Z

CHINESE BREAKDOWN

(Traditional)
TEX WILLIAMS

And His Western Caravan



RECORD NO. 9-30435 45-L 10019 2:41

Vocal with Quartette and Orchestra Directed by HANK PENNY

WALKIN' TO MISSOURI

(Bob Merrill)

SUE THOMPSON



RECORD NO. 9-30435

5-L 10020**◈** 2:26 Vocal
with Quartette
and Orchestra
Directed by
HANK PENNY

RED HOT HENRY BROWN

(Fred Rose)

SUE THOMPSON





45XR-64

WITHOUT CALLS

ARKANSAS TRAVELER HARLEY LUSE

And His Orchestra

CONTRACTORED BY BRUNSWICK RADIO CORP. NEW TOPE

THE GREEN, GREEN MOUNTAINS (Chuck Meyer-Biff Jones)

KITTY KOVER

A COUNTRY OF THE BY BRUNSWICK PADIO CORE. NEW TORKE

9-55030

LIPS THAT LIE

KITTY KOVER







LEXTON RECORDS



1-00100-A

P 1982 FS Productions

© 1982 FS Music, BMI

Stereo 45 rpm T - 3:10

SHINING THROUGH (M. Fuller/G. Hollingsworth) MARSHA FULLER Produced by Lexton Records



LEXTON RECORDS



1-00100-B

@ 1982 FS Productions

© James T. Tuck

1957 Tenn. Music

KEEP WALKING
(James Thomas Tuck)

Stereo

45 rpm T - 2:37

MARSHA FULLER

Produced by Lexton Records

CTAMPEDE

RECORDS

Produced by Chuck Chellman



Touchdown Music BM -2:33 (11648)

"DOES HE MEAN THAT MUCH TO YOU" (C. Jenkins)

DARRELL HARKINS

DARRELL HARKINS
37202
80x 1690, Nashville, Tennessee

STAMPEDE

RECORDS

Produced by Chuck Chellman



45 RPM Adventure Music ASCAP--2:37

(11649)

"WHY DO WE HAVE TO LOVE AT ALL"

(G. Rušsetl-R. Russell)

DARRELL HARKINS

DARKELL HARKINS 37202



Excuse Me Mr. - 3:04
Just A Gri + 3:29
HAPPY NOW? - 3:43
Diblerent People - 4:34
HEY YOU - 3:34
The Climb - 6:37

SINTEEN 3:21 Sunday Morning 4:33 DON'T SPEAK + 4:23 You Can Do It + 4:13 WORLD GO ROUND + 4:09 End It On This + 3:45 TRAGIC KINGDOM + 5:31





PRODUCED BY MATTHEW WILDER

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A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS

ELEVENTH DREAM DAY
"I COULD BE LOST" 3:37 DOLBY C/C
FROM LP "LIVED TO TELL" (82179)
ATLANTIC RECORDS



ARISTA RECORDS

STRAITJACKET FITS
'DOWN IN SPLENDOUR'
3:35 7/1/91

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e 1990 Arista Records, Inc., a Bertelsmann Music Group Company, 6 West 57th Street, New York, N.Y. 10019. Printed in U.S.A. All rights reserved. Unauthorized duplication is a violation of applicable laws. STRAITJACKET FITS 'DOWN IN SPLENDOUR' 3:52 7/2/91

A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS

-SKID ROW

"18 & LIFE" 3:52 DOLBY

FROM LP "SKID ROW" (81936)

-BIG BIG SUN

"STOP THE WORLD" 4:05 DOLBY

FROM LP "STOP THE WORLD" (81964)

ATLANTIC RECORDS

THE D.O.C.

"IT'S FUNKY ENOUGH" 4:58 DOLBY

FROM LP "NO ONE CAN DO IT BETTER" (91275)



A-T-L-A-N-T-I-C ATCO:COTILLION:RECORDS SKID ROW, BIG BIG SUN, THE D.O.C.





Enigma Records

Mojo Nixon & Skid Roper "Elvis Is Everywhere" 3:37

The Dead Milkmen
"Big Time Operator"
2:29

HiFi Stereo





SILVEY+CO.

KEVIN KERSLAKE DIRECTOR/CAMERAMAN (213) 936-2137

NIRVANA "In Bloom"
HELMET "Unsung"
RED HOT CHILI PEPPERS "Soul To Squeeze"
SMASHING PUMPKINS "Cherub Rock"
SOPHIE B. HAWKINS "California Here I Come"
NIRVANA "Sliver"
R.E.M. "The Sidewinder Sleeps Tonight"
OPAL "Happy Nightmare Baby"
SONIC YOUTH "Shadow Of A Doubt"
RIDE "Vapour Trail"
NIRVANA "Come As You Are"
MR. BUNGLE "Travolta"
MÄZZY STAR "Halah"
FAITH NO MORE "Midlife Crisis"

SILVEY+CO.

DIRECTOR/CAMERAMAN

KEVIN KERSI,AKE 8306 Wilshire Boulevard, #2300, B.H., CA 90211 (213) 936-2137

NIRVANA "In Bloom" HELMET "Unsung" RED HOT CHILI PEPPERS "Soul To Squeeze" SMASHING PUMPKINS "Cherub Rock" SOPHIE B. HAWKINS "California Here I Come" NIRVANA "Sliver" R.E.M. "The Sidewinder Sleeps Tonight" OPAL "Happy Nightmare Baby" SONIC YOUTH "Shadow Of A Doubt" RIDE "Vapour Trail" NIRVANA "Come As You Are" MR. BUNGLE "Travolta" MAZZY STAR "Halah" FAITH NO MORE "Midlife Crisis"





KELLY WILLIS
"BABY TAKE A PIECE OF MY HEART"
3:41 *STEREO*

GEORGE STRAIT
"IF I KNOW ME"
2:44 *STEREO*
ARISTO VIDEO PROMOTION
1620 16TH AVE. SOUTH
NASHVILLE, TN. 37212

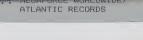


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A.T.L.A.N.T.I.C ATCO:COTILLION:RECORDS TESTAMENT "TRIAL BY FIRE" 4:18





ADD N TO (X)
"METAL FINGERS IN MY BODY" MUTE

ADD N TO (X)

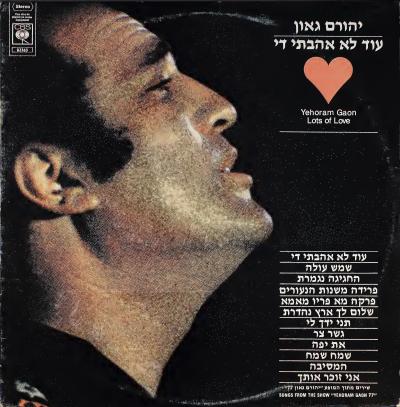


LENNY KRAVITZ "ALWAYS ON THE RUN" LENGTH: 3:57 MINS. 03/15/91 D144296 608208 VIEWING CASSETTE 9247 Alden Drive Beverly Hills, CA 90210 (213) 278-1181

KELLY MILLIS GEORGE STRAIT "BABY TAKE A PIECE OF MY HEART" "IF I KNOW ME" ARISTO VIDEO PROMOTION NASHVILLE, TN. 37212

NEW GRASS REVIVAL "CALLIN' BATON ROUGE" (c) 1989 CAPITOL RECORDS. INC.

TESTAMENT TRIAL BY FIRE" 4:18 DOLBY LP "THE NEW ORDER" (81849)



'N TH 1. עוד לא אחבתי די 2:30 נעמי שמר 2. שלום לד ארץ נהדרת 3:37 ס. גודמו: עברית: א. גולדהירש 3: 24 מענות הנעורים 3: 24 דג'יאן - זאקארן עברית: ת. אליגוו 2:34 ידך לי 4:34 נ. גטסוס - מ. הדג'ידקיס: עברית: ת. אליגוו 4:06 THIN THE 23N 5 מ. שם־אור - צ. פיק 4: 01 חמשיבה 10:4 נ. ססורססי -- ה. פאנאני: עברית: ת. אלינוו '2 TY 1. שמש עולה 10:4 פ. דלנוי - מ. פוגין; עברית: ת. אליגון 2. גשר צר (חסידי) 3:36 ר' נחמו מברסלב - ב. חייט 2: 20 מת יפה 3: 3 ל. פאפאדופולוס -- מ. לוזוס: עברית: ת. אליגוו 3:35 naw naw .4 ת. אליגון -- ד. זלצר ברקה מא פריו מאמא — מושר בלאדינו 1:56 לאדינו/עממי 3: 44 חתנינה ננמכה נעמי שמר Side A 1. Lots Of Love 2:30 Naomi Shemer 2. Shalom To Beautiful Israel 3:37 S. Goodman / Heb.: I. Goldhirsh 3. Farewell To Youth 3:24 Djian - Zacar / Heb.:: T. Alyagon 4. Give Me Your Love 2:34 N. Gatsor - M. Hadjidakis / Heb.: T, Alyagon 5. I Remember You 4:06 M. Shem-Ur - Z. Pick 6. What A Party 4:01 N. Skorski - H. Pagani / Heb.: T. Alvagon Side B 1. Sunrise 4:01 P. Delance - M. Fugain / Heb.: T. Alyagon 2. A Narrow Bridge (Chassidic) 3:36 Rav Nachman of Breslau - B. Chait 3. You Are Beauty 2:20 L. Papadopolos - M. Loizos / Heb.: T. Alyagon 4. Enjoy, Enjoy 3:35 T. Alyagon - D. Zeltzer 5. Para Que Me Pario Mama (Sung in Ladino) 1:56. Ladino - Folk 6. The Party Is Over 3:44 Naomi Shemer Musical Direction & Arrangements: Benny Nagari תמלה מוסיקלית ועיבודים: בנו נגרי A1 - Arr.: Moshe Zorman A5 - Arr.: Eldad Shrem א־5 עיבד: אלדד שרים Produced by Talma Alyagon Recorded at "Triton" Studios, Tel Aviv חפקה: תלמה אליגון הוקלט באולפני "טריטון"/ תל־אביב Recording Engineer: Tommy Friedman Photos: Gerard Allon טכנאי תקלטת: טומי פרידמן צילום: גיראר אלון Graphic Design; David Tartakover עיצוב עטיפת: דוד טרטקובר CBS & we Trademarks of CBS Inc/ & C 1977 CBS. Inc/ Manufacturing and Distributed by CBS Records Ltd. POB 681 Tel Aviv. In an array of the Pob 681 Tel Aviv. In an array of the Pob 681 Tel Aviv. In array of the P MODOUBT

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